

# NEW YORK CLIPPER

THE AMERICAN SPORTING AND THEATRICAL JOURNAL.

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Founded by  
FRANK QUEEN, 1853.

NEW YORK, SATURDAY, MARCH 5, 1887.

VOLUME XXXIV—No. 51.  
Price 10 Cents.

## THE ACTOR OF THE FUTURE!

WRITTEN FOR THE NEW YORK CLIPPER.

("Seven nights and four matinees to constitute a week's performance.")—Modern contract.

He breakfasts at the break of day.  
According to his purse,  
Then, dinner-kettle on his arm,  
He hastens to rehearse.  
No salary will be due to him—  
That fact he well divines—  
Being content, if he succeeds,  
In working out his lines!

He has a quarrel with the "star"  
(This "star" is much admired—  
An almost human marionette,  
Most gorgeously attired.  
Her "backing" is good—though she's but wood,  
She's learned dramatic laws,  
So fumes and frolic unless she gets  
The whole of the applause!)

He has ten changes in the play—  
The actor's nearly dead—  
His dressing-room is on the roof,  
With nothing over head.  
Between the matinee and night  
He feels compelled to groan,  
With just ten minutes for the lunch  
He eats by telephone!

If his performances are bad  
He's "fired" without delay,  
And if the critics say he's good  
Then there's the deuce to pay!  
He knows them all! He's bribed them all!  
It's very mean of him!  
His fellow-artists all combine  
To tear him limb from limb!

At last, when knowledge of his art  
Comes with advancing age,  
When he has found the wondrous gems  
In Shakespeare's mystic page,  
The management, with one fell blow,  
Disperses his pleasant dream  
By putting in a company  
That they can work by steam!

EDWARD E. KIDDER.

"The dramatic chronicler need not dip into the future to discover these symptoms."

## WHISPERING OF THE WIRES.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY MNEMOSYNE.

"Any dispatch for me to-day?"

"None."  
Without looking up from the paper he was reading, the operator answered. He did not mean to be brusque or unkind, but years of daily inquiry had worn out his patience, and so familiar had the voice become that it often haunted him in his dreams.

"Sorry; will call to-morrow."  
The persistent seeker after lightning-whispered news was an old man. But he looked more so than he really was, for sorrow, anxiety and remorse age one rapidly. His form was bent, his head, scant of hair, was bowed, his limbs thin and trembling, his face seamed with countless furrows, and his eyes had lost all of fire, save a faint glimmer of hope when he visited the telegraph office.

Turning away, he took up the basket he had left at the door and resumed his daily task of endeavoring to gain bread by selling matches, pencils and other small articles. Up and down the city he had gone his customary rounds, standing until chilled near the market, climbing tall stairs to offices, and wearing out the little life remaining in his wasted form.

It was Thanksgiving-even. The pleasantness of the late Indian Summer had departed. The night winds swept chillingly up from the river, and the sky was flecked with clouds betokening a flurry of snow. Without a glance at the windows, brilliantly lighted and crowded with good cheer for the dinners of the morrow, the poor old man edged his way along, with now and then a plaintive calling of the little stock he carried. Very few paused to purchase. The plea of charity to too frequently heard in a great city to be regarded. Everyone is engrossed in his own affairs, anticipating pleasure or battling the wolf from the door.

A few, in the same lowly walks of life as himself, and who intimately knew him, shook his hand kindly and questioned if there was any news.

"None, none," he replied, sadly.  
"None, none," he replied, sadly.  
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"Thanksgiving-day to-morrow, hurrah!" shouted a rosy-cheeked, merry-hearted urchin as he bounded forward with his hands filled with candies.  
"Thanksgiving, did he say?" mumbled the old man from his hunger-and-cold pinched lips. "It seems to me as if I never had one; never will have anything to be thankful for again, except death. Except death! And that, too, is very long in coming. Well, well, I will go to the office again to-morrow, go early, and perhaps there will be a dispatch for me."

Cheered by the one hope that had never faded from his soul, he moved along more quickly, and for the day his quivering, plaintive cries were stilled. His mind was busy with the past, and the present faded away as a dream.

Entering a tenement-house swarming with inmates and poverty, he toiled to the topmost story, sat his basket wearily down, lighted the fragment of a candle, munched the coarse food he had brought with him, and was preparing for such rest as he could gain, when a knock at the door called him to it.

A stout woman stood there, not over clean, but with "good-hearted" shining all over her face.  
"Shure," she said with an accent that betrayed the land of her birth, "an' it's well I hope yez are, Misher Rogers, an' it's a little sup I've made bould ter bring yez this Thanksgiving-even; an' may the howly saints an' blessed angels be very kind to yez, and the morrow bring wid it blesin's."

In her voluble way she explained that her people were having "a bit of a toime" in honor of the coming day, and she could not bear to think "ov him sittin' alone an' widout comfort" while others were enjoying themselves, and so had "jist stolen to bring him a sup to warm his cold heart."

Without waiting for thanks she retreated down-

stairs, leaving in his trembling hands a large cup of steaming, spiced liquor, the result of much saving of pennies on her part. It was a humble charity, but a thoughtful one, and the Good Master would remember it with a thousand-fold more of blessings than any of wealth and plenty, for the mate of the widow dwelled in his eyes the mountain of Midas.

The unaccustomed draught quickened the flow of blood within his veins, relaxed the stiffened muscles and loosened the tongue; then, as its influence became more powerful, exerted a soporific effect, and, bowing his head upon the table, he was soon lost in dreams.

From the dusty depths of the past came vividly photographed a pleasant home, a loving wife, a beautiful daughter. Upon every side were evidences of wealth and comfort. By easy movements the years glided along blessed with contentment and gilded with promise. Then came a terrible change, a blighting sorrow. The true and loving mother was called from the earth, and her place by the fireside became vacant forever. It was no sudden, no unlooked-for event. The steps of the destroyer, if slow, were marked; were as the dropping of the sands through the hour-glass, minute, but ceaseless, and when the last golden one had fallen the end came.

Long continued sickness and death caused heavy outlay. The pleasant home slipped away, the country was exchanged for narrow rooms in the city, and proprietorship for service.

Meanwhile the daughter had grown to the verge of womanhood and developed uncommon beauty. She was the light and life of the little humble home, her father toiled cheerfully, and she went singing about to make him comfortable and happy; was contented with her lot until the strings of her heart vibrated with a new melody, and her ears were thrilled by a song more sweet and entrancing than that of duty.

The result was the usual one. The lovers met in secret and exchanged vows and caresses the more fervent for opposition, for the old man thought no one good enough for his daughter. For a time that satisfied them. Then the cravings of their hearts grew more passionate and exacting. Love would not be content without possession. One by one the barriers fell and homelies were broken. To her pleadings the father turned a deaf ear. Not that he could urge anything against her choice, but she was his daughter, and no one should steal her away from him.

Failing to obtain her promise to never again see the man she loved, he rashly undertook coercion, and locked her in her chamber. Safe enough she was, as he took good care to satisfy himself when he went to bed. In the morning he found her window open and his pretty bird flown.

In girlish fashion it told of her love, that he would soon hear from her, that she would telegraph to him, and as soon as "they" received his forgiveness she and her husband would return and take care of him as long as he lived.

But no dispatch ever came to him, and, not knowing where she was, he could send no assurance of forgiveness, as he longed to do the moment his anger had worn itself out and reason exercised its sway.

The weeks skipped into months, the months into years, he grew poorer and poorer, his lodgings more humble, his comforts less, and the habit fixed of going daily to learn if the lightning had not whispered some sweet message for him, if his lost darling was not coming back to comfort and console.

In the rapid and realistic changes of his dream he saw all the rose-tinted and night-black past, and the future more dark and desolate than all. Then he awoke chilled as to the very marrow of his bones, faint, sick, nerveless.

The little there had been of candle had long since burned out. The night had been bitterly cold, the wind, as if it came directly from the land of eternal ice, and the gray air of early morning was laden with stinging sleet. The warmth of the stimulant had died away, leaving him more sensitive to the cold than he would otherwise have been. His few remaining teeth chattered, and his knees knocked together when he struggled to his feet and endeavored to walk. The waters of life had run so low that little more would be needed to dry them up at the fountain-head.

"Thanksgiving-day!" he muttered uneasily as he groped around for his scantily-furnished bed.

"Thanksgiving-day? I wonder if I shall ever get a dispatch?" "Igh! How cold it is! Thanksgiving-days were not so cold once. How bright the fires were! How the table was loaded! And Mary, my wife, was there, and Nellie, my daughter, and



MAIDA CRAIGEN, ACTRESS.

the swiftest and most resolute of messengers—the one known to the dwellers on earth as Death! Dreaming of light, of warmth, of festive cheer, a pleasant home, of young, beautiful and loving wife and (to him) angel child, with cheeks as rose-leaves, lips as carnation, hair as curling sun-rays and eyes as stars, he lay far beyond the usual time, then was aroused by a heavy knocking at the door.

"Get up, old man," was shouted. "Don't you know it is Thanksgiving?"  
"Too bad," was grumbled in reply, "that I can't have comfort even in dreams."

Expecting to find some of his neighbors, he shuffled to the door to see the operator he had tested the patience of so many times.

"Thought I would bring it myself, as I was coming this way, and wish you a merry Thanksgiving and many of them," was the cheery salutation.

Mechanically, the old man took the envelope, but his hands trembled, so he could not retain it, and, as it fluttered to the floor, he sank into a chair and gasped out:

"It is from a lawyer in Chicago and says: 'Your daughter is dead!'"

"Dead? O my God, dead!" and, overcome by grief, he fainted away.

Assistance came in the person of the kind-hearted old Irish woman who had visited him on the previous evening, and it was not long before he revived. Then, though with difficulty he was made to comprehend that his daughter was not dead, "directed that he be informed she would be with him that very day and

What more the lightning had whispered he never knew. Before the reading could be finished, a woman, beautiful in the prime of matronhood, leading a little child, came into the room, and daughter and grand-daughter were locked fast in his arms and sobbing—all but the little one, who stared in round-eyed wonder upon each other's breast.

From the lonely garret to comfortable quarters was an easy transition, with money to urge progress. But it was not until later he found he had not been neglected through the long years, as he had supposed—that many letters written and containing money had been "appropriated" by a party of the same name, who, when at last finding a home in prison on account of "crooked" ways, had confessed and given the clue that enabled him to be found.

To no one came the day with more of happiness. The child was his constant companion, and life ceaseless thanksgiving. And he never passed a telegraph wire without pausing to listen to its whisperings and bestow the most hearty of blessings.

ECHOES FROM THE BACK FENCE.  
WRITTEN FOR THE NEW YORK CLIPPER.  
"What, you out again to-night?" said the Maltese cat with a surprised look, as the yellow cat clambered up on the fence and seated himself in an attitude indicative of extreme weariness. "I thought you said last night that you were going to turn over a new leaf."

"So I did, old man, and I meant it, too," replied the yellow cat, stroking his whiskers. "Mais que voulez-vous? They're at it again, and as such scenes are inexpressibly painful to me, and, furthermore, I was given reason to believe that my presence was not desired, I left the house."

"Who are at it again?" inquired the Maltese. "It isn't possible that your master and mistress are engaged in another domestic altercation?"  
"That's just the size of it," said the yellow cat, sadly. "I was awakened from my sleep on the sofa by his attempts to open the door. She was sitting up, waiting for him, and I knew by the expression of her face that there was going to be trouble. We heard him take off his shoes at the foot of the stairs, and I could not repress a smile, vexed as I was. But my mistress was in no mood for smiling. You ought to have seen his face when he opened the sitting room door and saw us," and the yellow cat laughed so heartily that he nearly lost his grip on the fence.

"I should think she'd be used to his late hours by this time," said the Maltese. "Besides, it's only one o'clock, anyway."

"Ah," sighed the yellow cat, "it was not alone the lateness of the hour that she was excited about this time. It seems that she found a note in one of his pockets from a friend of his inviting him to a champagne supper. In this note it was intimated that 'Daisy' and 'Birdie' would be present at the banquet."

"Wow!" ejaculated the Maltese.

"It makes me mad," said the yellow cat with some warmth, "to think of a man being such a driving idiot as to leave a note like that in his pocket. But anyhow he did it. When he went out at eight o'clock he said he was going over to Brooklyn to see an old college friend who was very ill. I knew better, for I was aware that he had on his dress suit under his long ulster. But she never got onto the scheme—if you will pardon the slang."

"My dear boy, don't mention it. What did he say when she charged him with his baseness?"  
"Oh, he gave a series of thin excuses, which she refused to believe. Well, one word led to another, and I, being, as you know, of a sensitive nature, became a good deal wrought up. Just as my mistress said that she was going to sue for a divorce my master happened to step on my tail. I remonstrated, of course, and he kicked me down stairs. Then I came over here and glad enough I was to get away."

"So I should imagine," said the Maltese. "Ah!" he added seriously, "the older I get, and the more I reflect, the stronger becomes my conviction—which you have often heard me express at the meetings of our debating society—that too great familiarity with the manners and customs of the human race must inevitably lower the mental and moral tone of a cat, and ultimately result in the serious deterioration of the whole feline race. This truth is emphasized by recent occurrences at my own residence."

"Why, what's going on there?" asked the yellow cat with elevated eyebrows. "I thought your master a model of probity, and his domestic life exceedingly happy."

"He's all right," said the Maltese, "and so's the mistress. It's that daughter of theirs, Miss Sadie. She's a nice enough girl, understand, and treats me well, but I cannot close my eyes to the fact that she's a little weak in the upper story. Ever see that drawing teacher of hers?"

"Dark complexion, dusky looking chap, with an imperial?"

"That's the man. He comes three times a week to give her her lessons. He's a masher from Masherville. He knows that Sadie's papa is plentifully supplied with lucre, and he is ambitious to occupy the position of son-in-law in the family. If the old folks knew it they'd be wild, but they don't suspect anything, for they consider Sadie a good deal of attention to me, knowing that she is very fond of me. Doubtless he does admire me, for you are aware I am an exceptionally fine animal. But what are you laughing at?"

"Oh, nothing. Go on," replied the yellow cat.

"You will please to recollect," said the Maltese in an altered tone, "that I cost forty-five dollars, and that animals of your sort are being offered at ten cents a dozen, with no takers."

There was an ominous light in the yellow cat's eye, but he merely said:  
"Go on with your story."  
"Well, I was only going to tell you," said the Maltese, "that this drawing teacher asked Sadie for a kiss to-day. She refused; but I've got money that says he'll get one before the week's out. Such doings are scandalous."

"You're getting mighty straight-faced all at once, seems to me," sneered the yellow cat.  
The Maltese uttered a defiant cry, the two animals clinched, and for ten minutes the pale moon looked down on a scene of battle. At the close of the fourth round the fight was put to an end by the sudden descent of a hair-brush from a second-story window, and the two philosophers went home.

PASSENGER—That's all the money I have. Conductor (examining a trade dollar).—I can take that. Passenger—Ah, well, give it to the company, then.

## OLD KING COAL.

WRITTEN FOR THE NEW YORK CLIPPER.

(Old King Coal was a jolly old soul,  
And a jolly old soul was he;  
He called for his pipe and he called for his bowl  
And he called for his fiddlers three)—Old Song.

Old King Coal is a grim old soul,  
A mighty old giant is he,  
On the rich and the poor he places his toll,  
On people of every degree.

If he holds his hand, not a steamer stirs,  
And the people are pinched with cold,  
The factory wheel no longer whirrs,  
And Time himself grows old.

He throttles the throat of the iron steed  
Who strides upon the rail,  
And checks at his will his hurrying speed,  
Or stops, if he likes, the mail.

He pinches the pulses of rich and poor,  
And decides what they may eat,  
Or shuts at his will every furnace door—  
He has all the land at his feet.

His might is something beyond belief,  
And his power we must confess,  
He can bring us all to the greatest grief—  
He even disturbs the Press.

Is this King Coal a jolly old soul?  
Oh! no, we must bend the knee;  
Though he lie in the ground like the veriest mole,  
He is monarch of land and sea.

WALTER COOPER.

## A HISTORIC ANCESTRY.

Owen Fawcett has been shaking genealogical chestnuts from his family tree, and sends us the results. They show that he was decidedly to the manor born, and that about six generations of Fawcetts have been there before him. He designates Fawcett No. 1 (John) as his grandfather's uncle, an actor in David Garrick's Co. at the Theatre Royal, Drury Lane, London, in 1756, and mentioned as "of more ability than note." No. 2 (another John Fawcett, and his grandfather's cousin) was a celebrated English comedian, for twenty-seven years stage manager at Covent-garden Theatre, born in 1708, and died in 1837, and was the original Dr. Pangloss, Bob Handy, Dr. Ollapod, Capt. Copp, etc. No. 3 (again John Fawcett, and his grandfather's brother) was an English provincial actor, who came to America in 1794, suddenly quitting the English theatre at which he was engaged, and appeared at the John-street Theatre; he died at Wilmington, Del. No. 4, Charles Fawcett, grandfather of Owen, was also an English provincial actor, and was for many years in Stanton's circuit and with William Macready at Newcastle and Birmingham; died in 1833. No. 5, William Fawcett, Owen's grandfather, brother, was an English provincial actor, who married a sister of the celebrated actress Mary Ann Orger, and is mentioned in her biography as "a painstaking and reliable actor." The sixth on the list, Charles Henry Fawcett, father of Owen, was born at Stafford, Eng., and acted at Hull, Leeds, etc., before coming to this country. Reaching here, he left the stage, but lived to see Barney Williams produce some of his plays in Philadelphia. Owen Stanley Fawcett himself is No. 7. He was born in London Nov. 21, 1838. No. 8, Mary Fawcett, daughter of Owen, was born in this city Jan. 19, 1875, and has played children's parts in her father's company in the West.

## MAIDA CRAIGEN.

Monday evening, Feb. 1, 1886, there bounded into the view of the audience at the Boston, Mass., Museum, a little-limbed figure of a buxom, rosy-cheeked young woman, clothed in a natty, faultlessly fitting riding habit. The figure was that of Maida Craigen, and it was in the character of Phyllis Welter, supporting Dion Boucicault in "The Jilt," that this now rapidly advancing young actress made her first professional appearance on the Boston stage. Maida Craigen was born in Boston. She was educated at first at the public schools, and then put under private tutelage. She studied elocution under Prof. Raymond, of Boston, and, prior to 1885, she appeared with success as an amateur reader and actress. She made her professional debut as Mary Vaughan in Kate Claxton's "Called Back" Co. at Fall River, Mass., Sept. 21, 1885. After several weeks with Miss Claxton, Miss Craigen joined J. T. Raymond's Co., opening as Marie in "My Son" Nov. 19, at Worcester, Mass., and playing only a week or so. Her Museum debut followed as above. In addition to doing Phyllis Welter, Miss Craigen has acted these characters with exceptional success: Rosa Guerin in "A Parisian Romance," in support of Richard Mansfield, at the Museum, March 29, 1886; Mrs. Florence Van Armin Lowell in "Prince Karl" April 5, 1886, making her New York debut in that play May 3, and Lina Nelson in "Harbor Lights" Aug. 30, 1886. In the Summer of 1886 Miss Craigen also played at Ithaca, N. Y., in "The Russian Honey-moon," assuming the part for merely played by Mrs. James Brown Potter. Miss Craigen resides in the outer portion of the Back Bay. She only recently sustained a bereavement in the loss of her mother, a very brilliant woman, writer, critic and lecturer generally. Her father died many years ago. Miss Craigen is very young, and hers is a striking type of facial beauty. The full, round face, with determination strongly marked in the curve of the jaw, tells at once of the strong, intense moods and will of its possessor. Her big, honest, gray eyes are forerunners of strength of character. Manager Field has retained her for next season.

## A PROFESSIONAL MARRIER.

"Punch" Wheeler's latest vagary breaks out thus: and we will excuse him, because he was in Marlboro, Mass., at the time.  
Dear Oliver: I met a young fellow in Boston who has invented a new line of business—that is, "to be married on the stage," after a performance. It is a bona-fide snap. He makes a living by it, and has married the same girl about thirty times. His terms are \$10, and fare from Boston and return for two. He is advertised, of course, as one of the company. His time is filled for the season, going from one party to another. He charges \$25 to marry by "proxy," in case he has to shoulder the responsibility. He takes chances on bigamy.



## THEATRICAL RECORD.

Special Correspondence by TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, MARCH 1, 1887.

## LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday night in the following places reach us by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence and Newark.

**By Telegraph From "Frisco—Clara Morris Does 'Renee' with Good Results—Edwin Booth's Engagement at the Baldwin—'Erminie' Not a Drawing Card—'Miss' at the Alcazar—Benefit Tended Dan McCullough—Volunteers and Programme—Charley Reed Under Engagement to John Stetson.**

**SAN FRANCISCO, Cal., March 1.**

**BALDWIN THEATRE.**—"Renee" was done last evening for the first time in this country—at least under that title. [This is undoubtedly a version of "Eden's" "Martyr"—Ed. CLIPPER.] Clara Morris was the recipient of a grand ovation, and responded to several recalls. Edwin Booth will on March 7 begin an engagement of several weeks. "Hamlet" is to be done on the opening night. "Othello" is underlined for 12. The bill will be changed nightly. During the second week the following will be done: "Macbeth," "Julius Caesar," "The Fool's Revenge," "Merchant of Venice" and "Katharine and Petruchio." The scale of prices has been increased. In consequence of the great demand for seats, the management have decided to dispose of the reserved seats at auction, the sale to commence 2. The engagement promises to be a great success.

**BUSH-STREET THEATRE.**—"Erminie" has not been the success anticipated. The houses were very poor during the latter part of last week. The company did not get the grip on the public that was expected. With few exceptions, the company is far from good. C. H. Drew's acting scored an undoubted success. The same bill will be done this week. "Nanon" is underlined.

**ALCAZAR.**—"Miss" was acted last evening before a large audience. J. R. Grismer, Phoebe Davies and L. R. Stockwell were in congenial roles. The attendance at this house continues large. Minnie Madden commences an engagement here 7.

**NOTES.**—Charley Reed has left for the East, having accepted an engagement with John Stetson at the "Vagabonds," a version of "Erminie," is being done at the Tivoli. The piece was repeated last evening with the same large attendance that marked its production last week. The Battle of Waterloo is still attracting liberal patronage. Maud Oswald, originally known as Maud Hall, made her first appearance last evening at the Wigwam. Mme. Trobelli and Ovide Musin scored a big success in a concert recently given here. A benefit, March 5, has been tendered Dan McCullough, treasurer of the Baldwin. Among the volunteers are: Alice Harrison, Mrs. Elizabeth R. Saunders, Belle Chapman and Billy Thompson, who will appear in "Under the Gaslight." Fred Jones (trombone soloist), Jefferys Lewis and Henry Miller in the balcony scene from "Romeo and Juliet," and others. E. J. Buckley, Jean Clara Walters, Billy Thompson and Lewis Morrison have been engaged to appear at the California.

**Mrs. Langtry, R. B. Mantell and Rosina Vokes do well in Boston—A Glove Fight Necessary Postponed.**

**BOSTON, Mass., March 1.**

Mrs. Langtry drew an excellent audience to the Boston with "Clancarty." The heaviness of the dialogue somewhat militated against the star in the first two acts, but she made almost a full recompense in the strong third act, and acted powerfully, albeit prone to too rapid articulation and overmuch ranting. Her costume display was exquisite. Chas. Coghlan lent efficient support. Kate Pattison did some clever artistic work as Betty Noel, but, saving old reliable Harry Weaver, the others of the company were weak. "Every seat sold" was reported at the Park, where Rosina Vokes' people opened in "The Schoolmistress." The piece gave satisfaction, and Rosina Vokes and Weedon Grossmith shone out especially brilliantly. A good-sized audience welcomed R. B. Mantell in "Tangled Lives" at the Globe. The cast, with the exception of Katie Stokes, was the same as in his former engagement. The Bijou was crowded, and a capital performance was given of "The Banker's Daughter." Dan Sullivan's "Buddy Nolan" caught a corking good audience at the Howard. The company, Hollis and Windsor all prospered splendidly. Half a hundred Hub sporting men, including many "nobs," were disappointed at the postponement of the Kilrain-Lannon fight last night. The police got onto the place of meeting, and refused to allow the men to spar. Ad. Neundorff is engaged to direct the Music Hall promenade-concerts next summer.

## Philadelphia Openings.

**PHILADELPHIA, Pa., March 1.**

At least the papers agree that "Buddy Nolan" was a success at McCullough's. "Clancarty" at the Chestnut-street Opera-house, was greatly enjoyed by a very large audience, the scenery being voted wonderful. Ethel Elster met with a warm reception at the Arch. "The Rat-catcher" filled the Walnut. "Hazel Kirke" had a brilliant success at Forepaugh's. Gus Williams kept a crowded house laughing at the National. The Star Specialty Co. were received at the Central last night by a crowded house. The bill was a long and very good one. It included such well-known specialists as Mr. and Mrs. Joe Allen, who appeared in the opening and last pieces; the Stanley Sisters, buxom beauties from the Pacific coast, who are making their first visit East; Martell Brothers, Cummings and Orndorf, Chas. A. Loder, a clever imitator of a newly arrived German; the funny Harrington and Johnson, and the Tills, with their marionettes. "The Quiet Villa," which wound up the performance, is a rather loud comedy in which all the members of the company appear. The Arch-street Opera-house, Carncross and the Lyceum were all well filled, and so was the Chestnut-street Theatre. Contrary to expectation, Hubert Wilke appeared in his old role in "The Rat-catcher" last night.

## A Sunday Night Performance in the Gate City.

**ATLANTA, Ga., March 1.**

De Givens' Opera-house remained dark during the past week, except on Feb. 25, when the Goldberg Family, local talent, gave an entertainment. J. Randall Brown gave demonstrations in mind-reading Sunday night to good business, many being turned away from the doors when it was learned that it required the payment of fifty cents to enter. It was announced a small fee would be charged. It created quite a sensation to see the house open for regular business on Sunday night. Fanny Davenport opened to a full house last night in "Fedora." "Much Ado About Nothing" will be given at matinee and closing night, March 1. Frederick Ward is announced March 7 and 8, and Louis James 11, 12.

**Dixey, Agnes Herndon, Genevieve Ward and Marguerite Fish.**

**CHICAGO, Ill., March 1.**

Dixey captured the town with his return engagement of "Adonis" at the Chicago, and nearly bankrupted rival houses. People were turned away a half hour before the curtain rose. There were but few new features, yet Dixey was applauded, no matter what he said or did. Agnes Herndon, while not drawing large houses at the Columbia, is winning high praise, and "Commercial Tourist's Bride" may be called a decided hit here. W. A. McConnell is no longer advance agent of the company. "Dollars and Cents" fell rather flat at Hooley's, and Bowser's success was not what had been expected. Genevieve Ward at McVicker's opened her second week with "Forget-me-not." It was artistically a success, and was vociferously endorsed. The attendance, however, was but fair. At the Grand, Marguerite Fish made her first appearance in this city in "Our Wedding Day." She frisked and danced herself into passable popularity, but her play was voted pretty slow.

**Myra Goodwin Faints on the Stage, and Her Audience was Dismissed.**

**ST. LOUIS, Mo., March 1.**

Myra Goodwin fainted on the stage of the People's Theatre Saturday evening at the close of the second act, and the audience was dismissed. She was too ill to appear at the Sunday matinee, and Edwin Arden and company presented "Eagle's Nest" to a packed house. Arizona Joe drew a crowded house to the Standard. Haverly's Minstrels packed Pope's to the ceiling, and every song, story and dance was applauded to the echo. Billy Emerson was greeted with applause and encored till he was worn out. John P. Curran, a St. Louis boy, received a double encore and a pillow of flowers bearing the words, "Welcome our Jack home." E. M. Hall and the Quaker City Quartet also made hits. "Shadows of a Great City" drew a full house to the Olympic. "Nancy and Co." filled the Grand Opera-house last night for Treasurer McManus' benefit.

**Detroit Ditties—Labadie's 'Nobody's Child' Co. Starts Out Again.**

**DETROIT, Mich., March 1.**

Miss Fortescue opened at White's in "Frou-Frou," with Newton Gotthold, Fred Terry, W. H. Crompton and other fine people in the cast, to a big house. The Detroit is now a cheap-price theatre. Munroe and Rice seem to have "caught on" in great shape. They linger yet three days longer. Francis Labadie's "Nobody's Child" Co. started out again Feb. 28. Francis Labadie, Chas. Turner, John Guina, C. V. Morton, Oliver Labadie, John Collins (the athlete), Labadie Grabowski, Francesca Filby and Hattie Rowell constitute the cast. Byron W. Orr is manager, with E. H. Prey in advance. John J. Foster is in town.

**Louisville Likes 'Lost in London.'**

**LOUISVILLE, Ky., March 1.**

"Standing-room Only" was displayed at Harris' Museum yesterday, when "Lost in London" was performed. Masonic Temple opened with a very good audience to hear the Mendelssohn Quintet Club of Boston. The Weston Brothers, in "Our Minstrel Boys," opened to an immense audience at the New Buckingham. Sam and Morris Weston caught the house with their musical specialty. The Grand Central opened well with the usual variety show. Macaulay's Theatre is dark until March 3.

**Haverly and Burnt Cork Make a 'Combine' that Proves Very Attractive for the Cowboys.**

**KANSAS CITY, Mo., March 1.**

At the Coates last night Barry and Fay opened a three nights' engagement to good business. At the Gillis, Roland Reed's "Humbly" drew fairly. It was fully demonstrated that burnt-cork has not lost any of its hold on the affections of the people here by the phenomenal engagement of Haverly's Minstrels, Feb. 25, 26, when hundreds were turned away.

**Pittsburg People Packed the Theatres.**

**PITTSBURG, Pa., March 1.**

Kiraly's "Black Crook" had "Standing-room Only" hung out before half past seven last evening at the Opera-house. "Held by the Enemy" was given to an average Monday night attendance at the Bijou. Leduc and Russell's Company had a full house at the Academy. "The Plasterer's Wife" turned people away from Harris' Museum. The Casino Music was crowded to its capacity. At the Grand Central, Anna Eva Fay's spiritualistic performances filled the house.

**Business is Only Fair in the Crescent City.**

**NEW ORLEANS, La., March 1.**

John T. Raymond opened to fair business at the Academy in "Woman Hater." Bidwell's stock gave a performance of "Romance of a Poor Young Man" at the St. Charles, to a light house. Louis James opened his second week's engagement at the Grand to an excellent audience. Geo. W. Thompson in "Hip Van Winkle" appeared to good business at Farant's. The Crescent Amateur Opera Company made a success in "Chimes of Normandy" at the Avenue.

**Cleveland Cannot Complain of Poor Business.**

**CLEVELAND, O., March 1.**

The Boston Ideals opened at the Euclid last night to a large house. At the People's, Edward Hanford in "Partners in Crime" opened to fine business. Kernell's Company opened to "S. R. O." at the Cleveland. The Park is closed.

**Seamless Still Scoring Success.**

**PORT WAIN, Ind., March 1.**

There was "S. R. O." at the Temple last night, the attraction being W. J. Seamlan. It was the largest house of the season.

**London Locals.**

**LONDON, Can., March 1.**

Joseph Murphy, in "Shaun Rhuie," played to "Standing-room Only" last night. Other attractions this week are Chas. A. Gardner and "Devil's Auction."

**Corinne and the "Little Nugget" Co. Do Well.**

**INDIANAPOLIS, Ind., March 1.**

Corinne, at English's, opened to a good house last night. Sisson's "Little Nugget" packed the Museum. The Casino failed to open.

**Opening Well.**

**LINCOLN, Neb., March 1.**

Edwin Stewart's Company opened their week's engagement at the People's, to "Standing-room Only," last night.

**Lease of an Opera-house.**

**GRAND RAPIDS, Mich., March 1.**

Manager Fred C. Berger has secured a lease of Powers' Opera-house for three years from June 1.

## MISCELLANEOUS WIRINGS.

**PATERSON, N. J., March 1.**

Benton's "Silver Spur" Co. opened at Philon's People's Theatre last night to a good attendance.

**SPRINGFIELD, Mass., March 1.**

Righttime and Hart's Opera-house opened well last night. Katie Hart's songs and dances were a marked feature.

**AKRON, O., March 1.**

Andy Hughes' American and European Novelty Company opened last evening at the People's Theatre to a very large audience.

**OMAHA, Neb., Feb. 25.**

With Patti for opposition, Haverly's Minstrel Orchestra, with Billy Emerson, played to the largest audience ever in Boyd's Opera-house. Will J. Davis.

**LANCASTER, Pa., March 1.**

The Hamersley Opera Co., with Bella Nicholson at its head, opened in "The Mikado" at the King-street Theatre last night to 720 persons.

**ROXBURY, N. Y., March 1.**

Davison's Specialty Co. opened at the Opera-house last night to a crowded auditorium.

## DRAMATIC AND MUSICAL NOTES.

—Charles P. De Garmo visited Milan, Italy, to take in "Othello." His nightingale accompanied him, and he left her there in a good lyric school. He was to have improved St. Valentine's Day by starting from Paris for London and the carnival.

—The illness of Edward Girard was not so serious as at first reported. He writes that he is fully recovered.

—Jeanette Morris, a bright girl of eighteen, who has played leading evening roles in a number of companies, and has been on the stage since her third year, is temporarily resting at the home of her uncle, Property-man J. B. Sullivan of the Boston Theatre.

—Kate Forsyth, who is reported as having done well with "Kiss" at the Grand, is expected to come from Paris for London and the carnival.

—The illness of Edward Girard was not so serious as at first reported. He writes that he is fully recovered.

—There are two ladies who are dramatically Ida Lewis. The one of larger experience is now at the head of a company managed by W. H. Cooper, her husband. The other is the one who last week sought refuge in wedlock, as related by our Trenton, N. J., correspondent's letter this week.

—Nully Peris, once a popular vocalist, has in young Adrien a relative who is being admitted rapidly as a pianist, and is especially gifted as a memorizer.

—George C. Dobson, who intends hereafter to make his tenuous banjo a feature of concert playing, will appear in Portland, Me., Saturday of this week.

—Paul Harland and Mrs. L. A. Grover were married at Linesville, Pa., Feb. 27, by Wm. Pentz J. P.

—In Philadelphia, petitions are in circulation for signatures, to shut down the street-band exhibit. A street band public duty for two weeks of June, as the banders were working up American selections, too, and giving a needed rest to the very Prussian overtures of the "steenth century."

—The roster of the new Hamersley Opera Co., who opened this week at Lancaster, Pa., is: Belle Nicholson, Mack Charles, Harry Nelson, Virginia Evans, Fred Palmer, Maude Bernard, J. Clarence Duffy, Madge Rose and others. Morris Dougherty is musical-director, and J. N. Fort, business-manager.

—Richard Penistaw's ups-and-downs during the past few days have been being admitted to the Forrester Home. For a few years Richard was an actor, but he has always been more of a sportsman.

—Lawrence Williams of the Little Cogswell Co. is posing as a manager. His plan is to take the manager of that company left without exchanging essential courtesies with those actors who would have longed to honor him for the Ghost's sake.

—Matty Vickers is to get her "Cherry" before the San Francisco public during the weeks of June, as the way back she intends to take in the principal cities of Mexico.

—W. C. Elmendorf, who is managing Ollie Redpath in "Pett," speaks enthusiastically of the progress she is making.

—An Associated Press dispatch from Huntington, Pa., says that on Feb. 19 Frederick Morris, alias Edward Cantrell, a quarryman, fell into the river while intoxicated, and was drowned. He had frequently declared himself to be the brother of Clara Morris. The story is not correct.

—When a traveling musical-comedy company needs a singing-lady for a prominent part and as to an agent here to forward one C. O. D. with celerity, and the agent, run short, sends on a pretty chorus girl, there is liable to be considerable internal spasm in that company in short order; for chorus girls, when they do catch on to a part, lose their want of confidence in a rightfully short space of time, and speedily develop into regular "back" in a "part," and they feel quite a fortunate "back" at a "part," and they feel quite assured that they are going to do the very same thing—or at least so they think.

—Charles Quinlan writes that his company sailed from Tampa, Fla., Feb. 26, for Key West, where they are to play 28 March 2. The nights are cool, but the days are warm in that region, he adds.

—Hornings' "Hoodman Blind" Co. are returning from Tampa, Fla., Feb. 26, for Key West, where they are to play 28 March 2. The nights are cool, but the days are warm in that region, he adds.

—A young man who said he was Ralph Howard, the son of Bronson Howard, and by profession a private detective, was married Feb. 28, to Hattie Claus, a New York girl of nineteen. Mayor Cleveland of Jersey City performed the ceremony in office.

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## ALPHABETICAL ROUTINGS.

See To insure insertion, routes must be mailed so as to reach us not later than Monday morning.

## DRAMATIC COMPANIES.

**Aimee's**—Scranton, Pa., March 3; Reading 4, 5, Philadelphia 7-12.

**Arnold's**—Louisville—Kalamazoo, Va., Feb. 28-March 5, Chambersburg, Pa., 7-12.

**Albion's**—Union New Brunswick, N. J., Feb. 28-March 5, Norristown, Pa., 7-12.

**Aldrich's**—Louisville—Chicago, Ill., Feb. 28-March 5, Cedar Rapids, Ia., 7-12.

**Adella's**—Helene—Taunton, Mass., Feb. 28-March 5, Boston 7-12.

**Arden's**—Edwin—St. Louis, Mo., Feb. 28-March 5, Troy 10.

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## WORLD OF AMUSEMENT.

—The name of the composer who is to do up the music for Neundorff's forthcoming opera at the Thalia Theatre, this city, is Italian. By a queer coincidence, Engländer is the name of another comic-opera builder, and whose work was produced at the same theatre not very long ago.

—Boston will soon again have George Henschel, who has been successfully in London, Eng. It is to be observed that he has brought back another "set" with him, which he will probably wear hereafter. For a long time he has carefully nursed "George." It is anything but obviously pretty in appearance. It always looked to us as if he had run into something and got his Eastern end mashed in.

—Five-cent music seems to be doing something for itself, despite the fact that one of its dealers has leased a \$6,000 store on Broadway, the better to push his modest article.

—Grace Henderson and Adeline Stanhope are engaged for the Lyceum Theatre, this city.

—Jennie Karsner has rejoined the Danish Co. Evelyn Grayville is to go with E. A. Rice's "Corral" Co. next season.

—Gabrielle McKean is with E. A. McDowell's Comedy Co.

—James H. Connelly, the journalist, has received a government appointment at Alexandria, Egypt, and it is likely that he will leave for that city in the near future. He is the son of the late John H. Connelly, who was a well-known journalist and a member of the New York State Bar.

—An order was granted by the Newark N. J. Court Feb. 23 to show cause why a new trial should not be had in the case of J. W. Frankel against H. C. Miner for breach of contract. On the first trial Mr. F. got a verdict of \$1,200.

—Clara Grady Davenport finds time, in the midst of her duties as an actress, to make an occasional essay at versification. The true poetic ring may come to her one of these days.

—Madame Fatti is billed at a museum in one of the Eastern cities. Although we are not in possession of information to positively deny that the lady is Adeline, we will take it upon ourselves to ask our readers to hold off until we can borrow a telephone.

—The Richmond Comedy Co. has closed. Manager H. T. Glick gives the illness of Mrs. W. L. Richmond as the cause.

—Newspapers in Philadelphia and Norristown, Pa., as well as in Wilmington, Del., have been announcing Fanny Tyson Hall as with one of Albany's "Uncle Tom's Cabin" companies, who was to have been with "The Planter's Wife" Co., but in fact she is in Brooklyn, N. Y., inflammatory rheumatism having prevented her joining the latter party, as she writes us.

—The McCullough Opera Co., No. 3, which has just returned to the East after a five months' short-stay on as far west as Denver, Col., is rehearsing "Rudyard."

—Lizzie Hughes is to travel with Benjamin Maginley's new company, playing the sourette in "Insha-vogue."

—J. J. Rosenthal is now managing Lacy's "Planters' Wife" Co., and has the rights of the play for next season.

—During the "Frisco engagement of the Rice-Dixey "Adonis" Co., Annie Summerville will rest, and Carrie Perkins will play the Mountain Maid.

—May Fortescue will reach New York March 13, and on 15 will sail for England, with her company. On 28 she will open a nine weeks' season in the English provinces.

—Ed. Foy and W. H. Sloan are said to have secured "Over the Garden Wall" for next season.

—Charles Rose has left the "Evangeline" Co. He was one of its most useful members, and had been long service in the opera.

—Gelle Ellis, who has been cleverly singing Rosetta in "The Black Hussar" on tour with McCullough's No. 3 Co., is to do Mad. Margaret when that troupe produces "Huddog."

—The following members of the Graham Earle Co. have been re-engaged for next season: Jos. E. Anderson, stage manager (third season); Louis A. Mahb, H. M. Holden, J. C. Murphy, Chas. Hoskins, Julia A. Hurst, Mamie Anderson and Agatha Singleton.

—A member of the stranded "Fortune's Fool" Co. writes us that Manager W. S. Marion and L. E. Hall left Fort Worth, Tex., without offering them any assistance, though they needed it. Miss Rita's defense is that she was a salaried star and had no share in the financial responsibility.

—Helen Ottolenghi has joined "Shadows of a Great City," replacing Helen Reid, who is ill.

—Ray Samuels has left Carleton's Opera Co., and returned to New York.

—Receiver Mudge of the Fifth Avenue Casino Co., Brooklyn, has applied to the courts for leave to sell the property. The company is embarrassed to the extent of \$40,000.

—Col. T. Allison Brown writes that Alcee's tour will close at the People's Theatre, this city, March 26.

—The prospects are not bright for a London hearing of "Oleto" before 1888.

—Lazie Evans has a new comedy by A. Z. Chipman, entitled "Stolen Secrets," which her company are rehearsing.

—"Infatuation," a comedy-drama by Howard P. Taylor, was acted for the first time on stage Feb. 21 at Dibble Opera-house, Mattawam, N. Y., with Beatrice Lieb in the star role. It was Miss Lieb's stellar debut as well. Fred W. Bert is managing her.

—Harry Edwards, late of the "Eli Wheatfield" Co., is now representing the Seymour Stratton Co.

—Cripple Palmont of Louise Fomery's Co. was presented recently with a handsome gold Elbe's pin from Norfolk Lodge, No. 3.

—Chas. H. Thompson, the singer, has been missing from his home in Brooklyn, N. Y., for the past fortnight, and his friends are alarmed.

—Manager Tom Delevan of Meriden and New London, Conn., has secured for his annual benefit in those cities Easter week.

## CIRCUS, VARIETY AND MINSTREL.

—THE TUTTLE FAMILY, in a parlor entertainment, are working through Northern Pennsylvania.

—W. J. Wyman has retired as property man of Harry Moore's Minstrels.

—THE LOWELL, MASS., MINSTREL opened Feb. 23 by special permit, under a license which has expired.

—PERCY GAUNT's suit against Pat Rooney for \$300 back salary for services rendered as leader of orchestra leads one to meditate on the "holding on" quality of anyone who would let his accounts get so far back into last year.

—THE CRITERION THEATRE, Brooklyn, having been leased to G. O. Starr, this week will be the last of Manager Frank L. Dixey and the minstrels in that house. A number of Mr. Dixey's friends have arranged to give him a benefit on his retirement. Thursday evening, March 5, he was selected as the date, the Criterion Theatre as the place. A number of volunteers will appear.

—It must be gratifying to Max Lubbe, the leading comedian of our established German Theatre, to note how he has advanced since the days "The Lubbe's" Max and wife, were doing little German singing sketches in the Bowery beer gardens. "The Springers" were another team in about the same line at that time, but they have advanced no further than a little thread-and-needle store over on Canal street.

—HAROLD MARSHALL of the Belmont Arcade, was presented at Ford's Opera-house, Baltimore, Md., Feb. 10, with a gold medal, by Thatcher, Primrose & West's Minstrels, Manager H. J. Sayers making the speech. The Arabs are re-engaged for four weeks longer with T. A. & W.

—DOX FRANKLIN, who used to have a monopoly of the whistling business, has not the field to himself any more, for accomplished whistlers are springing up everywhere, and some of them pump out a much better quality of article than did the Dox, who was rather given to the whistling. Ladies whistlers are in the new product, too, and ladies who whistle the whistle is unavoidably turned off.

—WALTER WENTWORTH writes us that on Feb. 17 a decree of divorce was entered in his favor against Blanche Wentworth, formerly May Chase. Mr. Wentworth thinks that he will marry again in April. M. E. Asstrove, late of Schiedell Bros. Circus and Ashton & Dillon's Comedy Co., is engaged as general agent of Tribby & Co.'s Circus.

—WILL BENNETT has withdrawn from the management of the Ida Vernon Co.

—THE THURS FOWERS have separated, Howard Powers having left.

—ELIZABETH COOK goes to Denver, Col., this week to join J. W. Baird's Minstrels.

MANY followers of the white tents will miss Clark Rose, who died at Denver, Feb. 11, of consumption. He had been in Denver several months, in the hopes of regaining strength. Deceased was the only son of Mr. Rose of Royal Oak, Mich., an uncle of Delia M. Gregory, wife of G. J. Gregory, the circus manager. He was born at Royal Oak forty-nine years ago, and entered the show business with Dan Rice, having charge of some of the privileges somewhere about 1873. Since then he had

been identified with Batchelder & Doris in the privileges, and with John O'Brien. He was one of the proprietors of Boyd & Peters Circus and Menagerie during 1878 and 1880, and he was also interested in the Show Show during 1881. In conjunction with a Mr. Carroll, he put on the road Carroll & Rose's Great Eastern Circus, which traveled during the season of 1882. Since then his operations have been confined principally to the South. His remains were conveyed to Royal Oak and interred at that place Feb. 18. The funeral was largely attended. He leaves a wife and two children.

THE BIRCH THEATRE, East New York, has been leased to W. St. Clair and Harry Robinson.

JOHN F. KERRON, professionally John Wilson, a vocalist, died in Philadelphia, Pa., last week.

TOST, Edward, has written to Acting-mayor Beekman commending the latter's movement against the concert halls, etc.

SAMUEL K. THOMAS, a cowboy with the Cody Wild West Show, was arrested at Erasmus, N. J., Feb. 25, on complaint of Philip Ford, who charged that Thomas had abducted the eighteen-year-old daughter of the complainant. The defendant was held for examination.

It is Charles H. King, banjoist, and not Charles H. Ring, who has joined A. G. Field's Minstrels. Herman Ludwig, violinist and cornettist, has also joined. Both have been making hits.

JOSEPH SEMON, younger son of S. H. Semon, and brother of Harry W., has been engaged as solicitor and programmer for the Forepaugh Show. He is young, in years, but not entirely new to the profession, for which he inherits both liking and ability.

FIRE in the boarding-house of Mrs. Frain, 52 East Ninth street, this city, Feb. 24, caused a loss of about \$50. A number of variety people were occupying rooms at the time.

CHAS. ALTON, formerly W. D. Wilmet's bicycle partner, is now with the Strick Family, Fred Sewell having left the latter.

MOORE'S H. WARNER, who has been efficient in advance of Robson and Crane, leaves them on May 1 to join the Barnum Show.

J. H. HUNTER, singer and banjoist, died at Worcester, Mass., Feb. 25, of pneumonia. He had traveled recently with Wm. A. Medicine Co.

WILLIAM P. FAY left Chillicothe, O., Feb. 25, to join the Barnum Show.

TONY PASTOR's season on the road will open in Philadelphia, April 12, at Harry and John Kernell, Joe Hart, Frank Rush, Isidore Ward, the Jubilee, Rice and Barton, Max Newell, Tom and Bertie Bradford, Katie and Gusie Hart, George and Helen, and others. He will also visit Richmond, make up the roster. H. T. Sanderson will be the manager, as usual, with H. T. Van Sicken as advance agent.

ONE Indianapolis correspondent writes:

The Doris & Colvin Show, which starts out from Indianapolis this season, is going to make something new. The following States, Massachusetts, Connecticut, Inter oceanic Shows, Three Ring Circus, Menagerie and World's Museum, combined with E. D. Colvin's Grand Circus, will make up the show. The Doris & Colvin, in company with Mr. Doris, was driven to the Winter-quarters of the show a few days ago. Wagon makers, blacksmiths, painters, carpenters, sail makers, and other tradesmen, were engaged to make up the show. The Doris & Colvin, in company with Mr. Doris, was driven to the Winter-quarters of the show a few days ago. Wagon makers, blacksmiths, painters, carpenters, sail makers, and other tradesmen, were engaged to make up the show.

ONE New York correspondent writes:

Col. T. Allison Brown writes that Alcee's tour will close at the People's Theatre, this city, March 26.

THE PROSPECTS are not bright for a London hearing of "Oleto" before 1888.

LAZIE EVANS has a new comedy by A. Z. Chipman, entitled "Stolen Secrets," which her company are rehearsing.

"INFATUATION," a comedy-drama by Howard P. Taylor, was acted for the first time on stage Feb. 21 at Dibble Opera-house, Mattawam, N. Y., with Beatrice Lieb in the star role. It was Miss Lieb's stellar debut as well. Fred W. Bert is managing her.

HARRY EDWARDS, late of the "Eli Wheatfield" Co., is now representing the Seymour Stratton Co.

CRIPPLE PALMONT of Louise Fomery's Co. was presented recently with a handsome gold Elbe's pin from Norfolk Lodge, No. 3.

CHAS. H. THOMPSON, the singer, has been missing from his home in Brooklyn, N. Y., for the past fortnight, and his friends are alarmed.

MANAGER TOM DELEVAN of Meriden and New London, Conn., has secured for his annual benefit in those cities Easter week.

THE LOWELL, MASS., MINSTREL opened Feb. 23 by special permit, under a license which has expired.

PERCY GAUNT's suit against Pat Rooney for \$300 back salary for services rendered as leader of orchestra leads one to meditate on the "holding on" quality of anyone who would let his accounts get so far back into last year.

THE CRITERION THEATRE, Brooklyn, having been leased to G. O. Starr, this week will be the last of Manager Frank L. Dixey and the minstrels in that house. A number of Mr. Dixey's friends have arranged to give him a benefit on his retirement. Thursday evening, March 5, he was selected as the date, the Criterion Theatre as the place. A number of volunteers will appear.

IT MUST BE gratifying to Max Lubbe, the leading comedian of our established German Theatre, to note how he has advanced since the days "The Lubbe's" Max and wife, were doing little German singing sketches in the Bowery beer gardens. "The Springers" were another team in about the same line at that time, but they have advanced no further than a little thread-and-needle store over on Canal street.

HAROLD MARSHALL of the Belmont Arcade, was presented at Ford's Opera-house, Baltimore, Md., Feb. 10, with a gold medal, by Thatcher, Primrose & West's Minstrels, Manager H. J. Sayers making the speech. The Arabs are re-engaged for four weeks longer with T. A. & W.

DOX FRANKLIN, who used to have a monopoly of the whistling business, has not the field to himself any more, for accomplished whistlers are springing up everywhere, and some of them pump out a much better quality of article than did the Dox, who was rather given to the whistling. Ladies whistlers are in the new product, too, and ladies who whistle the whistle is unavoidably turned off.

WALTER WENTWORTH writes us that on Feb. 17 a decree of divorce was entered in his favor against Blanche Wentworth, formerly May Chase. Mr. Wentworth thinks that he will marry again in April. M. E. Asstrove, late of Schiedell Bros. Circus and Ashton & Dillon's Comedy Co., is engaged as general agent of Tribby & Co.'s Circus.

WILL BENNETT has withdrawn from the management of the Ida Vernon Co.

THE THURS FOWERS have separated, Howard Powers having left.

ELIZABETH COOK goes to Denver, Col., this week to join J. W. Baird's Minstrels.

## FLORIDA.

PENSACOLA.—At the Opera-house, Rhea, in "The Widow," played to fair house Feb. 22. J. T. Raymond did very poor business. Chas. Cooper, advance agent for Hickey & Sawyer's Minstrels, ran in on 19. He wanted to play 25, but could not get that date and left town. Shields Dine Show opened to a week's engagement 22, playing to packed houses. His was the first dime show to visit this city. He is a great favorite here and always highly patronized whenever he comes.

JACKSONVILLE.—J. T. Raymond played "The Woman Hater" Feb. 18, with a business 19, and "Mulberry Sellers" Saturday night, 19, to splendid business. Keller came 22, 23, 24, to poor business. Chas. Cooper, advance agent for Hickey & Sawyer's Minstrels, ran in on 19, when he was patronized by leading actors. While Mr. Keller is the highest of his class, it is not of the kind to fill out theatre. Coming: Fanny Davenport March 3, 4, F. B. Ward II 12.

## OHIO.

CINCINNATI.—This city is certainly trying to out-do itself, and for once boasts a general round of good business, with two cases of grand successes. H. E. Dixey, in "Adonis," and Frederic Brown, in "The Silver King," have been successful in their respective enterprises, when you consider the peculiarly phlegmatic and anti-spontaneous character of the denizens of this town. The other places had no cause to complain, for their business, while moderate compared with that of the two above mentioned stars, was more than a fair average.

GRAND OPERA HOUSE.—The advent of H. E. Dixey in "Adonis" had been looked forward to with delight, and the public filled the Grand every performance. Opening Feb. 25, Lillian Olcott in "Theodora," March 7, for one week. Haverly's Minstrels, in "Nancy & Co." had fair business. Opening for one week, Feb. 27, Cedric Hope's "Saints and Sinners" Co. March 6, for one week. Kralitz's "Black Crook."

HAVLIN'S THEATRE.—Frederic Brown in "The Silver King" made one of the most unqualified successes of the season. He actually turned people away at every performance. Opening for one week, Feb. 27, the "Silver King" Co. March 6, for one week. Louise Rial in "Fortune's Fool."

THEATRE.—Draper's "Uncle Tom's Cabin" Co. had a good week's business, despite the chesty character of the play. Opening for one week, Feb. 27, Dominick Murray in "Escaped from Sing Sing" March 6, for one week. Newton Beers in "Lost in London."

THEATRE.—An "Admission Eden" Co. did splendid week's business. Opening for one week, Feb. 27, Leonard & Mullen's Specialty Co. and Foster's "Trifled for Treason" March 6, for one week. Andy Hughes American European Novelty Co.

THEATRE.—The chamber concert of the College of Music, Strickland, 15th of the series, was given Feb. 24 to a beautiful audience.

VINE STREET OPERA-HOUSE.—Manager Nat. Hyams has been furnishing a good show, and, despite strong counter attractions, has been playing to good houses. He has engaged, Edwin Wilson and Louise Martine, Wm. Maurits, Fitzgerald Troubadours, Harry Fitzgerald, Ella Lewis, Lew Reynolds, Rosie Hall, Maude Lewis and Julia Wray.

KOHL & LUDWIG'S MINSTREL.—Manager Avery has a good show, and is realizing very well. The Tyrolean Warblers and Lorraine's Sketch Club were the taking cards. Opening Feb. 28 for the week: Chorus—Steve Brodie, the Transparent Turk, Mary Sawyer, Madame De Vere, Col. Thornton, and three other musicals. Singers—George, Annie, Eldridge and Brown, Grimaldi, Fiedling, August Atterton, Gillette Bros., Gordon and Lick.

CHAMBERS.—Escher papers will begin their starting tour Aug. 1, leaving for the West. The theatre night Co. enjoyed the luxury of a special train from Pittsburgh to this city. Kate Field was in the city last week.

THE WASHINGTON'S Birthday matinee were all well attended. Manager James E. Hope of the "Proper Captain" was not there on account of illness. Mr. Proctor, proprietor of the Walnut street house, charging him with defrauding a hotel keeper. Hope's company ran up a bill of \$125 at the hotel. He was indicted, hence the warrant. The company were ready to leave for Zanesville 21, but Mr. Proctor checked them. He said that since the company had been in the city, he had lost \$1,000. He said that he had lost \$1,000. He said that he had lost \$1,000.

THEATRE.—Brief skirts and girls innumerable made the week's sojourn of the Ida Siddons Co. immensely profitable. The Big Four Specialty Co. play this week. March 7, Gilday & Beane's "Collars and Cuffs" Co.

THEATRE.—The Firm-Jack Co. ended a month's engagement to fair business, with "Driven from Home." The stage is now occupied by the Pauline Markham Co. in "East Lynne" and the "Ticket-of-leave Man."

THEATRE.—There were good houses uniformly at Gilmore & Benton's "My Mother-in-Law." This week, Wesley Rose, Electric Sparks.

CASINO.—Principally because of gaudy and giddy postures, Victoria Lotz's Blondeau did a crushing business. La Siddons Co. are here this week.

THEATRE.—Congress of pugilists and giants, Tony Anthony's dog circus, Frank Rowe's Comedy Co., KOHL & LUDWIG'S MINSTREL.—John Snyder (walker), Homer & Lorraine's Co., Princess Ida, Hearne & McGill's "The Firm-Jack Co." Watson's penitentiary, Alexander Hume, a tattooed pig, etc.

THEATRE.—Lawrence Barrett in "Rienzi," at the Chicago Opera-house, achieved one of the most conspicuous successes of the theatre season. He has been playing to packed houses, and it is not probable that he will leave the city. He is now in the city. He is now in the city. He is now in the city.

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above the average during the past week. Opening Feb. 25, by Sisters, Carrie Fisher, Wm. Glenn, Nellie May, Josie Edger, Lowery and Johnson, Frank Young. At the Opera-house home talent appeared 28.

ZANESVILLE.—Horace Lewis in "Theodora," at the Bijou Opera-house, opened Feb. 21. They remain 28. Harold Producers "Two Nights in Rome." Coming: 23, Harold von Loer Co. in "A Brave Woman." Fred Mortimer is looking all the combinations at his house. L. L. Cain remains in Steubenville, looking after his Comique theatre.

NEW PHILADELPHIA.—At Music Hall, Fanny Moon's dramatic Co. came on short notice Feb. 21, and played to a full house. "Beguiling Women" and "The Lyons" to light business, on account of bad weather. They will return March 14 for a week. Becker, the Home's Dramatic Co. Feb. 28, for a week. Becker, the California wood-painter, March 7.

BELLEVUE.—T. M. Brown's Comedy Co. closed a two weeks' engagement at Palace Opera-house Feb. 26. They were engaged for one week, but, owing to big business, they were engaged for a week. Becker, the California wood-painter, March 7.

ILLINOIS.

CHICAGO.—Lawrence Barrett's engagement in "Rienzi," at the Chicago Opera-house, was the most successful, it is claimed, he ever played in the city. For two weeks the barometer was crowded nightly with the wealth and fashion of the city, and on several occasions people were turned away. H. E. Dixey returned Feb. 27 with "Adonis," and will linger four weeks.

McVICKER'S THEATRE.—Though Genevieve Ward and her company gave a strong presentation of "The Queen of Spades," the attendance was not large. This week they change to "Forget-me-not." March 7, 10 and 12, Patti.

HOOLEY'S THEATRE.—"A Parlor Match" shone with great brilliancy all the week, and the "Standing-room Only" sign was in almost daily use. C. W. Bowser followed with "Dollars and Dimes." Maggie Mitchell next week.

GRAND OPERA-HOUSE.—Big audiences greeted Leon and Chisholm in "On the Stage" early in the week, but toward the end they dwindled perceptibly. March 7, followed with "Our Wedding Day." Next: Boston leads.

COLUMBIA THEATRE.—It must have made Geo. C. Milh's heart ache to see the meagre attendance here at his old home. He worked hard, and changed the programme for every performance, but could not get the note of success. "The Commercial Tourist's Bride," with Agnes Herndon in the title role, is on.

CRITERION THEATRE.—Louis Aldrich has enough admirers here to crowd the house for a week of "My Partner." This week's attraction is "A Millionaire's Son."

WINDSOR THEATRE.—"The White Slave" did a comfortable business for a week, and Patti Rosa is now trying her luck.

ACADEMY OF MUSIC.—Horne's "Minute Men" were a magnet, powerful enough to fill the theatre night after night. Mr. and Mrs. G. S. Knight are playing "Over the Garden Wall."

PEOPLE'S THEATRE.—"Hoodman Hood" caught the South-side and made Manager Reed smile with satisfaction when he "counted up." Louis Aldrich has settled down with "My Partner."

STANDARD THEATRE.—The week of "On the Rio Grande" will not be remembered in the log-book of the Standard as conspicuously profitable. Better attendance is looked for this week, with Frank Mayo in "Nordic."

LYCETHEUM THEATRE.—Brief skirts and girls innumerable made the week's sojourn of the Ida Siddons Co. immensely profitable. The Big Four Specialty Co. play this week. March 7, Gilday & Beane's "Collars and Cuffs" Co.

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GUSTAV AMBERG'S THALIA THEATRE CO. will do "Der Vagabund" at the Academy of Music March 1

The funeral of J. J. ...  
morning of Feb. 2

Journalists, actors and other friends of the deceased. Rev. F. Ducey conducted the services. *The Herald* has sent a floral tribute. The interment was in Calvary cemetery.

**COL. SINN'S "ALONE IN LONDON"** Co. are at Niblick this week, where **Cora S. Tanner** is repeating her success as the heroine of Mr. Buchanan's effective play. The company is **"Kiss Baby"** Co. March 7-12, 13.

**"Ivy Leaf"** 14-19.

**"McNOONEY'S VISIT"** is drawing excellently at Harrigan's Park.

**HOYT & THOMAS' "THE SOLDIER"** Co. opened for a week at the Grand Park, 28.

**THE NEW York season of the Wallack Co.** will close on May 1, after which the company will play only four or five weeks on the road before disbanding for the season, when the company will be one of the four or five theatres played by them.

**REBUILDING.**—At last the Mt. Morris Theatre is to be rebuilt. The Atlantic Avenue Railroad Co. are to begin the work of tearing down the old structure in the rear of the theatre. The new structure will be one hundred and twenty ninth street to One hundred and thirtieth street, and from Third to Lexington avenues. The structure will be three stories in

the building of the

through One hundred and twenty ninth street and come out on One hundred and thirtieth street. The theatre will be on the ground floor. Mr. Beaver says that the theatre is very inflexible in that, as soon as completed, all first class managers will have a chance, and the man that will pay the most, put in the best companies, and give the public the best shows will get the theatre.

MANAGER J. E. FENNERBY of Hehr's Theatre, Cincinnati, O., and Al Thayer, dramatic editor of *The Cincinnati Enquirer*, and Oliver, correspondent in Cincinnati, were in the city, and Manager Fennerby was becoming his five theatre circuit.

"ZEKE" CHAMBERLAIN, for fourteen years door keeper at the Union square Theatre, retired from that post after Feb. 19.

DENMAN THOMSON has bought off time held by Ned Burrough at the Fourteenth street Theatre, and will be in the "Broadway" will thus be enabled to stay here until June.

ROSE CULHAN'S Co. are this week in Harlem.

WILSON FRENCH, Feb. 23.

JOHN BARRETT and Rose Coghlan have time at the Fifth avenue next season.

LOUIS THURMAN. The advent of the Louis season will have some effect on the attendance, and it is settled that "Peg Woffington" will run only this week. On Monday night, March 7, Miss DAUVERA will produce a comedy dramatically called "Waldia Lamar." It is from the French, we believe, and its characters and scenes are French. The cast will include all the French comedienne, and it will be well worth seeing as a special engagement. Rita Vernon is to reap the benefit.

UNION-SQUARE THEATRE. Richard Mansfield as "Prince Karl" are doing very well at this house, and although Manager E. D. Price reports numerous requests for "The Prince of Paris," the theatre manager latter will continue to run so long as the present business conditions. Mr. Mansfield's engagement is for three weeks, but may be lengthened a week or two as Manager Hill's time up to Annie Pixley's date (April 25) is not all filled. Agnes Herndon, it is reported, is to play "Fortitude" in the house.

ALEX. C. COMSTOCK, instead of going to London, to manage a series of mind reading exhibitions by W. I. Bishop, in the interest of Randall & Frohman.

STAGE DOORKEEPER RHINE of the Union-Square Theatre, celebrated his eightieth birthday Feb. 23. The members of Rose Coghlan's Co. gave him a party of 417.

"UNDER THE POLAR STAR," by Clay M. Greene an

UNDER THE Po

number of jobs. The pallbearers were Martin V. Hanley, John Will, G. L. Stout, M. Bradley, Richard Quiller, Harry Fisher, E. S. Smith and J. J. Moschetti. Mr. and Mrs. Harrigan, Amy Lee, William C. Brown, George W. Williams and wife, and several representatives of the Brooklyn Lodge of Elks were present. At the grave the Elks' ritual was observed.

The twentieth annual ball of the New York Lodge No. 1, B. P. O. E., occurred at Irving Hall Feb. 23, and was quite well attended. E. A. Innett, Topographical Engineer, U. S. Army, gave the invocation. W. L. Bowron and G. W. Ryer were the committee arrangements. Tony Pastor, Harry B. Bell, Karl Gilbert, Billy Birch, R. Fitzgerald, H. S. Sanderson, F. B. Murtha, Rudolph, Ed. Aronson, J. J. Moschetti, Frankel, John C. Muldaly, Lucille Meredith, Adeline Edwards, Josephine Edwards, and others were well known in the profession joined in the festivities.

N. C. Goodman Jr. was sued Feb. 24 by the Mes Bros. of the Buffalo Academy of Music for \$20 damages, for alleged breach of contract.

Moschetti claim that, without cause, he failed to perform as advertised as soprano in the production of "The Mikado," which was given last night at the Metropolitan. Mr. Goodman's defence is that he was ill at the time.

HENRY E. ARBERG arrived in this city Feb. 24, to take charge arrangements for six performances of Italian opera, by Camillo, Guille and others, at the Metropolitan, commencing Saturday.

A bill for the Metropolitan bill for the current week is much the same as that of last week, which was most attractive one. Leopold and Bunell, w

week is much the

usual verbal fluency. Welch and Maxwell's medley in the first part is one of its bright features. M. Sweetman is including in a new and crisp list that will be directly to the point. The program of the Lincoln Square of attraction, Jose, McWade and the others are in excellent voice, Edwin French, in his recitals, continues a strong attraction, Pete Madson does some clever work in two burlesques, and Dini and his orchestra are in high credit by a season of his fine orchestration.

"Big Boy," said to be a "burlesque on the West Coast" whatever that may mean—was read to the C. Goodwin Co. at the Bijou Feb. 23. The musical score was written by the C. Goodwin Co. and the libretto by Andrew C. Wheeler ("Nym Crinkle"). It will be put in rehearsal March 1, and will be done in case "The Skating rink" fails to pull through the remainder of Mr. Goodwin's season. The C. Goodwin Co. will be in the city March 1, and open his tour in Boston, playing four weeks there, Philadelphia following for the same period. The trip will be under the management of Miles Barton.

The farewell concert to Mme. Isadora Martin prior to her departure for South America, will occur at Steinway Hall March 3. The "Avo Maria" from Verdi's "Otello" is promised, for the first time in America.

JOHN L. CUTTING, one of the first directors of the Academy of Music, died in this city Feb.

The trip will be  
Barton

NADIA DE ROTCHOFF, recalled for her stellar haul of three years ago, returned to France Feb. 26. Before she sailed her trunks were attached for \$164.20, since due on a bill owed to dressmaker Mary A. son of this city. She settled for \$110.

MANAGER W. E. ENGLISH of Indianapolis, Ind. was arrested under civil proceedings in this city night of Feb. 25, charged with assault by Mrs. L. A. Case an Indianapolis widow. The damages

laid at \$25,000.  
Entered on a. rd.

THE OLD LONDON STREET opened publicly Saturday evening, Feb. 26, in the building on the site of the burned Theatre Comique, 730 Broadway. Attendance was quite large. A stock company took it, and the Stewart estate is interested.



**HARLEM CASINO.**—George Murphy, in "Rudolph the Red-Nosed Reindeer," with Jennie Ethors in "The Little Ticoon," opened for a week Feb. 28 to a rather slim audience. Mr. Murphy does the bulk of the work, and does it cleverly. The trouble which has been brewing at this house broke out that night when Geo. A. Blumenthal, the manager, was refused admission by Mr. Sulzer, for non-fulfillment of contract. Mr. Murphy positively refused to play for Mr. Blumenthal, and hired the house from Mr. Sulzer. It took three policemen to put Mr. Blumenthal and his counsel out, and they will probably resort to the courts, although Mr. McGovern, backer of last week's show, thinks he can arrange matters. Mr. McGovern paid \$50 for the printing last week, and then found out that he would have to put up \$250 more for a license before the show could go on, and this started the trouble. The salaries of all the employees have been in arrears for some time.

**TONY PARTON'S THEATRE.**—The uncomfortable weather of Monday evening, Feb. 28, was not sufficient to keep away a large number of people, who seemingly appreciated the excellent selection of talent for the current week. The list includes Tony Parton, H. J. Campbell's tableaux, Isabella Ward, J. W. McAndrew, the Victrola Trio, Lillian Hughes, J. H. Burton and his canines, Topack and Steele, Smith and Fuller, and Frank Bush. A rattling entertainment resulted from the endeavors of the above, and the house was filled by members of the company, appeared to advantage in the farce of "Irish Luck." Next week, the Howard Athenaeum Co.

**MINER'S BOWERY THEATRE.**—Austin's Australian Novelty Co. commenced an engagement here Monday evening, Feb. 28, before an immense audience. The make-up of the company is nearly the same when seen here early in the season, the changes being Bruno and Monroe in the place of Charles Loder. Almee is still the crowning attraction. Next week, a strong company will be put in by the management. A. H. Sheldon is very busy with the arrangements for the Actors' Fund benefit, which is to take place Thursday afternoon, March 3.

**MINER'S EIGHTH AVENUE THEATRE.**—A good-sized audience Monday evening, Feb. 28, was well entertained by Prof. Wallace, Ed. H. Barker, Billy Gallagher and Ada Devere, Manning and Drew, Dave and Lizzie Foy, Kikford Bros., Keating and Flynn, Clint Wilson and Maggie Bravard, Lottie Elliott and the Clipper Quartet. The house company, assisted by others, showed to advantage in a talking farce, written by Fred J. Huber. Next week, Austin's Australian Novelty Co.

**H. R. PROCTOR'S THIRD AVENUE THEATRE.**—The business of this house continues to be large, and at the two performances Feb. 28, the theatre held big audiences. "A King of Iron," with Ralph Delmore, a musical satire on the life of George Washington, forms the attraction for the present week. The piece was well put on. Next week, Ada Gray in "East Lynne."

**LONDON THEATRE.**—This house held an audience of goodly proportions on Monday afternoon, Feb. 28, when the London Novelty Co. commenced their week's stay. The orchestra, under the direction of Robert Becker, were pleasantly heard in a new medley overture, arranged by Mr. Becker and entitled "Judy McFadden." The London Novelty Co. is a very good one, and the performance went along with its usual smoothness. In addition to the company, a timely sketch was well presented by Dave Oaks, John A. Toole and Jessie Boyd. Next week, "An Adamless Eden" will be done by the Sam T. Jack Co.

**THE NEW YORK SEASON OF THE NATIONAL OPERA CO.**—Opened Feb. 28 at the Metropolitan. "The Flying Dutchman" was sung to a large but not crowded house.

**"LORENAINE."** by Rudolph Dellinger, was heard for the first time in this city Feb. 28 at the Star, when one of Col. McColl's couples sang it to a good house. As Madeline, Gertrude Griswold made her New York debut. Sig. Perugini, De Wolf Fournier, Emily Soldene, Geo. Olmi and Mathilde Cottrell had the other principal roles.

**"THE SKATING RINK."** was revived by N. C. Goodwin Feb. 28 at the Bijou, to a very large and good house. Lillie Grubb appeared as Amelia. Tubbs—the role originally played by Daisy Murdoch. The Fletcher Trio and J. W. Ransome also had opportunities for comic work, and Lole Fuller made her reappearance on the Bijou stage.

**WINDSOR THEATRE.**—One of the largest houses of the present season greeted the Dalys in "Vacation" at this house Monday night, Feb. 28. It was their second appearance in New York this season, and their first on the East-side. Thomas and William Daly did the most of the fun, and the latter did well, especially Lizzie Daly and Maud Conway as the two girls "fresh" from Vassar. In the Cape May scene Lizzie Daly did a grotesque dance in bathing costume, which was one of the hits of the evening. The company will play a big week at this house. At the end of the piece Thomas Daly, who had been taken suddenly ill, Mr. Daly did not mention who had been substituted, though whoever took the part did it excellently. Next week, for the first time in this city, Chas. Bowser's Co. will play "Dollars and Cents."

**PROF. O. R. GLANSON** had another packed audience at Madison-square Garden Monday night, Feb. 28. His engagement here closes March 2.

**A MORTON** was made in the Supreme Court, Chambers, Feb. 28, for a dissolution of the union of a man and a woman. The case was brought by J. Z. Little, restraining Brooks & Dickson from playing "The World." Decision was reserved. The case is the well-remembered one in which Mr. Little for the past few years has been successful in legally defeating his opponents.

**MADAMON W. E. ENGLISH** allusion to those trouble with Mrs. Lucy A. Case is made on the foregoing page, sailed for England early on the morning of Feb. 27. He has twenty days in which to answer Mrs. Case's complaint, and can prepare his affidavit in England just as well as in New York.

**POOLE'S THEATRE.**—Robert L. Downing's Co. returned to the city Feb. 28 in "The Gladiator." Henry Aveling reappeared in the cast as Phalaris, but was quite hoarse, as the result of a recent severe cold. Carroll Waterman, who plays Spartacus' child, was presented by the company in a new costume and chain in honor of his birthday. Next week, Milton and Dolly Nobles will play "Love and Law."

**JAMES B. GORDON**, our San Antonio, Tex., correspondent, and Maj. Fred Feigl, who represents The Clipper at Lampasas, are in the city.

**POOLE'S THEATRE.**—Manager John F. Poole reports that his new amusement idea has so far proved profitable, and he will continue to put on long bills and strong ones. Monday night, Feb. 28, the audience highly enjoyed a programme bringing out the Standard Sixteen, and the Metropolitan Orchestra, Herbert Crowley, Harry Brabant, Delmonico Bros., Moulton and Dashiway, Thomas J. Ryan, Caldwell Sisters and Prof. J. W. Hampton's animal circus. For the drama, "City Life," or the increased business, was played by James H. Radcliffe and "Bessie Bugg," the U. T. supported by the Belmonts, Harry Grey, T. J. Ryan, Ellen Knowles, Maudie Leigh, Harry Brabant, E. H. Thayer, N. P. Florence, Amy Caldwell and M. Mason.

**J. R. GILKESLEY** and J. R. LEWIS of Miner's Bowery Theatre benefited Feb. 28 at Turn Hall, the affair being tendered them by Dabignon Post, G. A. R. The night passed off pleasantly, and was much enjoyed by the large number of the audience. The stage was ably managed by Dave Posner, the following appearing: Tommy Sedgwick, Daisy Norwood, Rogers Brothers, A. Rose, C. Rogers and Steve Williams. The G. A. R. Quartet, Ward, Carline, John S. Mack, Rogers Quartet, John and Helen Healy, Lew Warshawer, Reilly and Fields, Prof. Hoffer, Dave Posner, J. R. Lewis, J. R. Gilkesley, Louise Crolius, and others. Otto S. Hebe conducted the orchestra. The drum and fife corps of the G. A. R. Post showed to advantage in their selections.

**JOHN M. MONTY** was benefited at the Union-square Sunday night, Feb. 27. About \$1,000 was cleared. Mr. Monty is an old actor, and is threatened with blindness. The salary of Anton Schott of the Metropolitan Opera was attached Feb. 26 on the claim of Herr Von Bremen, who alleged that Herr Schott owed him \$600 for the use of his name in a play. Herr Schott is asking to have the attachment vacated.

**THE ACADEMY OF MUSIC** was sold at auction after noon of March 1. Wm. D. Dismore of the Adams Express Co. bought it free and clear for \$300,000. There is some chance that Abbey & Schofield will get a lease of it from Mr. Dismore.

**BROOKLYN.**—M. B. Curtis in "Caught in a Corner" drew a large audience to the Park Theatre Feb. 28. Wednesday afternoon, March 2, W. L. Bishop will give an exhibition. Next week, Wilson Barrett's "Brooklyn Theatre." "The Wages of Sin" was played to fair business Feb. 28. It was put on in unexceptionable style. Next week, Salisbury's Troubadours.

**STANDARD MUSEUM.**—A good-sized audience was in attendance 28, Gray and Stephens in "Without a Home" being the attraction. "Saved from the Storm" is underlined for March 3 and balance of the week. "Grogan's Elevation" comes Feb. 7.

**HITZ & BRENNAN'S THEATRE.**—Manchester's "Night Owls" filled the house 28. Next week, a company from Tony Parton's.

**LEA AVENUE ACADEMY.**—The Templeton Co., in "Shirley-Green," opened to a very fair business Feb. 28. "The Mikado" will be sung March 4, 5. Next week, Mrs. Langtry.

**NOVELTY THEATRE.**—This popular house was crowded to the doors 28, the Howard Athenaeum Co. being the attraction. Next week, "Skipped by the Light of the Moon." The main draw follows March 3.

**PEOPLE'S THEATRE.**—What promises to be a big week was inaugurated 28 by the May Adams Burlesque Co. The organization includes several local favorites, who were well received.

**GRAND MUSEUM.**—The "Strangers of Paris" well played and nicely staged, was witnessed by a good-sized audience 28.

**ACADEMY.**—The National Opera Co. appear in "Martha" March 3. It was the Amateur Opera Co., not the American Opera Co., which played the benefit of the G. A. R. Post last week. Carl Kaut's orchestra concert takes place 7. Marianne Brandt is to be the soloist.

**CRITERION THEATRE.**—The Criterion Minstrels close up a very successful season this week, under the excellent management of Ernest Fry. The benefit of the Criterion being next Geo. O. Starr, who opens with his opera company Feb. 29.

**TULSA.**—The Tulsa Opera House is a big business under J. W. Randolph's management. Last week full houses were the rule, despite the beginning of Lent. This week, "The Mikado" and "The Gipsy Baron" are due 3. There were no attractions last week.

**MATTENWALD.**—At Dibble Opera-house, Feb. 21, Beatrice Lieb scored a success. Howard Gray, in "The Mikado," was the attraction. The piece was well presented, and received many congratulations. (On 28 and 29, "The Mikado" and "The Gipsy Baron" are due 3. There were no attractions last week.)

**ELIMIA.**—At the Madison Avenue Theatre, "The Mikado" drew a good-sized audience Feb. 28. Louise Pomeroy appeared in "Romeo and Juliet" 28. "Hamlet" March 1 and "As You Like It" 2. Marie Prescott is due 3. "The Mikado" and "The Gipsy Baron" are due 3. There were no attractions last week.

**ITHACA.**—There have been no entertainments during the past week. Dun, Clark's Burlesque Co. is due 3. "The Mikado" and "The Gipsy Baron" are due 3. There were no attractions last week.

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ADVERTISEMENTS.—20 cents per line, Agate type measure, 14 lines to an inch. A deduction of 50 per cent. will be made for advertisements when paid for three months in advance. Department notices copied from and credited to other journals, 30 cents per line.  
OUR TERMS ARE CASH.—Advertisements must be paid for at the time of insertion.  
THE CLIPPER is issued every Wednesday morning. The outside pages (GO TO PRESS ON MONDAY, and the "side pages on Tuesday) are printed on the other side of the paper.  
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THE FRANK QUEEN PUBLISHING CO. (Limited),  
P. O. Box 15, 75 or 100 CLIPPER BUILDING,  
36 and 38 Centre street, New York.

## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),  
PUBLISHERS.

BENJAMIN GARNO, MANAGING EDITOR.

SATURDAY, MARCH 5, 1887.

### ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

LETTERS THAT DO NOT REACH US UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

### AMUSEMENT ANSWERS.

ADDRESSES OR WHEREABOUTS NOT GIVEN. THOSE IN QUEST OF SUCH SHOULD WRITE THE PARTIES IN CARE OF THE CLIPPER POST OFFICE.

J. P. R.—We doubt that anybody can give a conscientious decision. The melody is foreign, by which we mean not English, and some of the words on the other side have a habit of taking up a melody American, German or French in origin, and entering it at Stations. Hall in order to proceed to the next song. We saw the original of this particular air about eight years ago, and it was a very different one. It was by a German composer of repute. The words may be those of the performer you name, but with songs of this character, words are usually a mere makeshift—a vehicle for the introduction of the melody. In the course of this week we may have time to investigate the matter.

S. R. J. Providence.—It was about 1864, we should judge, she did her principal work in that line before appearing in it in this city, in 1866.

J. H. T.—The name of the last husband of hers we have heard of is Hughes.

G. M. R.—The "Black Crook" was never seen in New York before the autumn of 1866.

S. H. P. Brooklyn.—James Lynch has appeared upon the minstrel stage at 43 Broadway, this city, with Wood's Minstrels, after George Chisholm had left that party.

C. R. C.—The "Black Crook" was never seen in New York before the autumn of 1866.

J. M. P. Philadelphia.—Hugh Fallow, who played Sir Dolph in "Mug's Landing," was found dead in bed about two months ago. Miss Frances Bishop verifies this.

C. C. R.—The "Black Crook" was never seen in New York before the autumn of 1866.

R. Chicago.—There is no chance at all in this city, unless you can bring personal influence to bear upon some manager.

W. R. K. Chicago.—W. J. Scanlan played in "Friend and Foe" about 1880. He went onto the dramatic stage in 1879. He has been a full-blown "star" about half a dozen years.

D. J. A. Louisville.—We make it our business to know nothing about the private business of professionals, in order that we shall not encourage questions from callow youths or love-lorn girls.

W. M. M. S. Cincinnati.—There would be no expense. Send it to this office, as directed at the head of this column.

C. H. V. Detroit.—Agatha Singleton is the wife of Graham Earl.

F. T. R. Baltimore.—B. Jones, Katharine Rogers has been playing in this country longer than fifteen years.

B. W. Springfield.—I. We prefer not to decide. It was stated several years ago that they were and it was denied. We have known such disputes to be untrue in many cases. Then, again, there are marriages and divorces. 2. We saw her in this city a few weeks ago. She is probably enjoying a rest.

N. M. Brunswick.—Thanks. We do not need one.

K. E. Turner's Falls.—That is a matter that is regulated as much by reputation as by intrinsic merit. Performers take almost anything they can get until they acquire a reputation.

L. J. N. The last performance of "Lionel" at the Comedy Theatre, this city, occurred March 19, 1886. The doors were opened later, and an audience assembled, but no performance was given.

H. B. A. Elmira.—Lenny Lind did not first appear in Philadelphia under P. T. Barnum's management in 1881 or 1882. She first appeared there under his management in 1880, at the Chestnut street Theatre. She probably appeared in that city during the season of 1881-2, but not under his management, their contract having been terminated June 9, 1881.

A. F. Chicago.—Our issue of Feb. 5 last contained a short paragraph relative to the matter.

C. H. Indianapolis.—Address Mr. R. R. himself.

D. J. N. Bellair.—Write to Lawrence Barrett. We object to answering questions as to the religious beliefs of professionals.

D. C. G. Lincoln.—Our rule is not to publish the ages of professionals, especially females.

F. J. H. Cleveland.—We prefer not to answer such questions. It is not known to us that she is.

T. H. C. Indianapolis.—O. A. C. Moreland, secretary, Union square, this city.

W. W. Baltimore.—We do not know who published it.

C. R.—As near as we can recollect, the number is 127 Broadway, but we will be very near the throne if you write to Madison square Garden.

D. R. Williamsburg.—M. D. Isid.

J. D. Nashville.—We would not have room for the cast in any event, but Mrs. Mowatt did not play Juliana in "The Honey-moon" as a farewell prior to her marriage to Ritchie, although she did play it and Iola, for her benefit, a few nights before.

L. I.—Address her in care of The Era, London, Eng.

P. F. P. McKeesport.—We suppose that H. C. Miner's is as late as any other.

R. McKeesport, Pa.—You do not sign your name, and may be trying to us. If not, somebody is giving you the lady has been seen plays to us that she is.

C. S. Emporium.—I. It is probably nothing more than a fancy, with no other origin than a desire to give a unique title to the opera. See head of this column.

### ATHLETIC.

H. A. R. Penn Line.—J. J. O'Brien is the amateur light-weight champion wrestler. 2. He may be. We do not keep a record of State champions.

H. D. D. Omaha.—Can ride where he pleases, as long as he does not interfere with anyone attempting to pass him. He must give the hind man room.

K. C. P. Springfield.—There is nothing better than boxing exercise, varied with regular practice with the dumb-bells and Indian clubs, and an occasional spin in a row-boat. Do not exercise long enough at a time to fatigue yourself.

F. McKeesport, Pa.—L. Wm. Mulford, the wrestler, stands 5'6 1/2 in height, without his shoes; Clarence Whitely stands 5'7 1/2. 2. See "Cards."

W. McKeesport.—See page 29 of CLIPPER ANNUAL for 1887. No Englishman has a record of running 100 yards so fast as this.

CONSTANT READER.—See page 36 of CLIPPER ANNUAL for 1887.

H. W. Cincinnati.—Paddy Fitzgerald resided at Ravenswood, Long Island City, at that time. He was proprietor of an athletic ground there.

CONSTANT READER, Boston.—The best record for a six days' race is 610 miles, by Patrick Fitzgerald, made in this city.

AN SIX, Washington.—He would be barred from further competition in amateur races.

### RING.

K. S. Wilmington.—John R. McCormick was referee in the Mitchell-McClafferty boxing match at Madison Square Garden, this city.

J. O. H. Burlington.—Do not know of anyone. Why not advertise them for sale?

W. D.—John C. Heenan was born in West Troy, N. Y., in May, 1824.

ALLEN, Worcester.—Tom Hyer died in this city June 26, 1884.

### BILLIARDS, POOL, ETC.

W. D. P. Chicago.—The player can, in our opinion, bank to the lower cushion and count. He can also bank to the side cushion just the merest fraction beyond the string-line, and by excessive twist, reach the object ball. There has never been any rule positively forbidding it, for the reason that a good player would prefer to spot, as presenting the easier way of counting, ordinarily.

The practice is that of ordinary billiards also, and has been for thirty years or more, except at the three-ball game on a pocket table, at which style of game the striker who was in hand could not stand on either side of the table to make a shot. He had to plant himself at the head cushion, with his feet on the floor, and he could not pocket balls that were called. The striker could count all the holes out, regardless as to whether one of

another had priority in entering a pocket. There are no positive rules in pool as to Nos. 1 and 2, either one way or the other. See reply to "T. F. C."

T. F. C.—If there is any rule declaring that "a striker in hand must play on a ball outside of the string," that is clearly mandatory, and there is no escaping the conclusion arrived at by those who say that that is the rule. But in there any such rule? We have never seen one, although in some of the old billiard tables maker such a provision may have thoughtfully been inserted. A mandatory nature would logically prevent the striker from giving a miss for safety by playing to another direction. All the rules we have ever seen convey the idea of option by the use of the words "may" or "should."

Some of them may be regarded as vague, in which case it is a rule of pool that the law of the four-ball game of billiards shall govern; and those laws are not vague on that point, stipulating that a condition to be fulfilled in order to make a valid shot is that the cue-ball shall go beyond the string line before hitting an object-ball. In order that sporting codes may not be made too bulky to become readily defied, they are not expressly forbidding in any code pretending to be at all veritable as is assumed to be allowable.

### BASEBALL, CRICKET, ETC.

H. R. M. South Bend.—The sixth and last game between the St. Louis Browns and the American Association and the Chicago Club of the National League was played Oct. 23, 1886, in St. Louis, Mo. The Browns won by a score of 4 to 3. A full and complete account of the game is given in the CLIPPER of Oct. 24.

E. S. Philadelphia.—The first all-star in a professional game was on May 13, 1870, when the Athletics of Brooklyn defeated the Resolute of Elizabeth by a score of 9 to 0, and the highest score in games of this class was made May 12, 1871, when the Mutuals of this city beat the self-same Resolute Club, 30 to 0. 2. The Chicago never defeated in a game the champion game, made by a score of 35 to 0. 3. The Mutuals beat the Chicago 34 to 1 on June 18, 1874.

D. C. E. Buffalo.—The previous throw stands. The throw that turned over the standing dice is void, and is to be repeated.

G. H. D. Charleston.—Five deuces beat five aces at poker unless it has been agreed to make aces higher than sixes.

### DICE, DOMINOES, ETC.

T. D. F. Buffalo.—The previous throw stands. The throw that turned over the standing dice is void, and is to be repeated.

G. H. D. Charleston.—Five deuces beat five aces at poker unless it has been agreed to make aces higher than sixes.

### CARDS.

E. J. Birmingham.—1. There is no better for your purpose than "American Hoyle," provided that the disputes are not carried beyond your place for arbitration. It really makes no difference what regulations are adopted by agreement of the parties interested, and the "rules of the house" are usually acceptable to most players in any particular case. 2. See Miscellaneous.

J. G. H. Chicago.—The true count for three five and a six, with a five turned up, is not twenty, but twenty-four. If you have in hand, with a ten turned up, count twenty-six.

GENERAL SUBSCRIBER, Baltimore.—As C had but one to go to R's turn to draw the card, whether B made three points or not.

J. M. N. Mansfield.—The dealer must tell how many cards he has dealt, but not the ante, because that is not a player's, but a dealer's, duty.

WORTHINGTON.—You are wrong in supposing that C can raise the ante, but that B cannot. No player can do what another cannot in that respect. Your five-cent ante, calling for ten, was really a bluff. The first man to see it could also raise it. Your distinction that a player can raise, but not the ante, because that is not a player's, but a dealer's, duty, is not correct. It is never a player who is raised. It is his bet. The ante was the bet of the ante.

H. L. Boston.—Low Jack goes out before the game, if both makers have two to go. 2. The ace-five is the lowest straight. 3. It is the same with the straight flush. 4. The ace-five is the lowest straight. 5. The ace-five is the lowest straight.

W. E. R. Philadelphia.—We figure it out, and we have not much time for sums in arithmetic, we wish you and other readers to know that 2 3/4 is the rate that will bring in the required interest. It will show a surplus, it is true, in \$2.00, but 2 3/4 will bring in \$2.00.

T. H. S. Newark.—Turner Edge, which you can obtain from Ed. James, whose address is in advertisement, will give you the desired information.

S. B. J. Providence.—See page 40 of CLIPPER ANNUAL for 1887.

V. R. C.—A bet there never was a woman thing for money after having been tried and found guilty by a court in this State. It was a case of several convicted persons, dresses have been hung here and in other parts of this State.

A. A. Toronto.—A. Wins, so far as this statement goes, 2. 3. A cannot win if the final court of appeal decides that the man he bet upon was not elected. To decide otherwise would be to lay down the rule that a man or a set of men could have election officers to make false returns merely for the purpose of winning bets, and with no idea of securing the office for him in whose interests the wrongful returns are made. Elective officers are supposed to be chosen by legal ballots, and not returned by a few strokes of a pen.

C. S. Emporium.—It would be hard to say what five of the "Seven Wonders of the World" at present are. Two have been dead about two thousand years. The "Seven Wonders" were: 1. Pyramids of Egypt. 2. Tomb of Mausolus. 3. Temple of Diana. 4. Statue of Zeus. 5. Colossus of Rhodes. 6. Statue of Jupiter. 7. Watch tower of Ptolemy Philadelphus. 2. See Amusement Answers.



DAVID L. FOUTZ, BASEBALL PITCHER.

E. D. New Britain.—"If a child were born on Dec. 25, 1899, how old would he be at the beginning of the new century?" He would be one year and seven days old at the beginning of the next "new century."

F. Chicago.—Having saved the courtesy of Mr. Mayor of Memphis, Tenn., on your behalf, we have been able to follow from the official records as to the greatest number of deaths during the yellow fever epidemic in that city in 1878. Sept. 5, 1878; Sept. 11, 1878; Sept. 14, 1878; Sept. 17, 1878; Sept. 20, 1878; Sept. 23, 1878; Sept. 26, 1878; Sept. 29, 1878; Oct. 2, 1878; Oct. 5, 1878; Oct. 8, 1878; Oct. 11, 1878; Oct. 14, 1878; Oct. 17, 1878; Oct. 20, 1878; Oct. 23, 1878; Oct. 26, 1878; Oct. 29, 1878; Nov. 1, 1878; Nov. 4, 1878; Nov. 7, 1878; Nov. 10, 1878; Nov. 13, 1878; Nov. 16, 1878; Nov. 19, 1878; Nov. 22, 1878; Nov. 25, 1878; Nov. 28, 1878; Dec. 1, 1878; Dec. 4, 1878; Dec. 7, 1878; Dec. 10, 1878; Dec. 13, 1878; Dec. 16, 1878; Dec. 19, 1878; Dec. 22, 1878; Dec. 25, 1878; Dec. 28, 1878; Jan. 1, 1879; Jan. 4, 1879; Jan. 7, 1879; Jan. 10, 1879; Jan. 13, 1879; Jan. 16, 1879; Jan. 19, 1879; Jan. 22, 1879; Jan. 25, 1879; Jan. 28, 1879; Feb. 1, 1879; Feb. 4, 1879; Feb. 7, 1879; Feb. 10, 1879; Feb. 13, 1879; Feb. 16, 1879; Feb. 19, 1879; Feb. 22, 1879; Feb. 25, 1879; Feb. 28, 1879; Mar. 1, 1879; Mar. 4, 1879; Mar. 7, 1879; Mar. 10, 1879; Mar. 13, 1879; Mar. 16, 1879; Mar. 19, 1879; Mar. 22, 1879; Mar. 25, 1879; Mar. 28, 1879; 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## STAGE FACT & LYRIC FANCY.

### A GARNERING OF SANCTUM SWEEPINGS.

"MADRIGAL BOYS" sounds well, yet it appears to puzzle a great many people. There is a mysterious notion among some folks that they are choir-boys by birth, who assist at religious celebrations given in madrigals, which are evidently presumed to be some sort of foreign churches. We are glad to find that there are but few who cherish the unwarrantable idea that they are boys who were born in Madrigal. Seriously, however, there are a delightful many who might be successfully boistered to tell just what madrigals are, anyway.

Here's a cruel one. At a church concert, an organist, whom we will call Mr. Bourdon, "played out" the audience that is, played a selection while the people were leaving, as is done at the end of church services. The criticism the next day said: "Mr. Bourdon played the audience out a work for which he is eminently well fitted." Bourdon didn't know, and doesn't yet know, whether he figured as an unapproachable artist or as a seven-octave slouch.

Our Rockford, Ill., letter this week details a case that is believed to have an important bearing upon gift entertainments, whether under the guise dramatic or the cloak religious.

GIVING one-half benefits in small towns to "sufferers" who have been blown up, or blown down, or sadly flooded or potato-bugged into a state of ravenous poverty, is another pretty conceit that has a strong flavor of business in many cases; but it is, by far, less objectionable than the average sample of plot to attract public attention, since unfortunates may be helped, and some measure of encouragement and aid may accrue therefrom.

A CONSCIENTIOUS and spirited horse went through his part so well in the "Rienzi" opera the other night that he actually received encouraging applause. Whether he acknowledged it or not we do not know, nor yet are we sure that he took a certain call. Be that as it may, this horse-appealing opens up a new line of business. An agent who could furnish wide awake, dashing horses, who would really *run* when the action of the play required it, instead of cautiously stamping their way around, would do passing well. Verily, the actor horses we remember to have seen have been a very stupid lot, and there is certainly a demand for horses of style and movement, who are not too bashful before an audience, on the one hand, and who, on the other, are not too easily excited in the rendition of their parts. In the former case, the tragedian horse stands like a dummy, or backs off the stage disgusted, and in the latter he stands, and stands well, on inattentive chorus feet, and sometimes slips his forelegs over into the orchestra, and when this happens the rest of him generally follows. A Thespian horse college is in order.

S. G. PRATT has weakened in no manner by his want of success with his grand operas, and is producing still another. Good bye, Silas! Turn 'em out for all you're worth. Remember that it is an undisputed fact that downright, unmitigated failure came time and time again to composers who kept right there until they were recognized and repaid for their talents and staying qualities. So, Silas, pull yourself together if you "get it sold in the musical neck," and do up some more!

THERE doesn't seem to be as much of comic-opera about the lately imported "Stabstumpeter" as there is of an unpretentious and simple line of song building greatly in vogue among German comic-singers. When you listen to it you feel convinced that nothing has been stolen from Wagner.

They ought to be left on the top-shelf of the music closet under the stage, and allowed to be suffocated by the dust to an extent that would prevent their speedy public reappearance. What? Why, a number of orchestral overtures that have really been doing too much duty. A couple or so of generations have heard them till their hearts ached, and the worn-through overtures should rest well and long. And the first to go should be—yes, we mean it, that "Poet and Peasant" affair. Nice, yes, but Heavens! how many more times must we be compelled to listen to it again in the theatre? Drop it, drop it, leaders, despite the fact that irresponsible girls wear their not heavy heads in time to its waltz movement and say it's just lovely; drop it out of sight forevermore, or almost forevermore, and you will at least escape the charge that your old music sheets must be used till they tear wide open.

THE conductor in the Thalia Theatre, this city, has his music desk moved away from the stage, so that his bass-player can stand in front of him. This shows good judgment. If the bass is "on time," the rest of the orchestra will naturally fall in good shape. If a conductor could but have the drummer in front of him, instead of having him as far away as he can be placed, there would be a grateful absence of 20 as you please in some of the provincial orchestras. Wild drums can disrupt the evenness of any orchestra, give a leader the St. Vitus dance, and knock a song out in chunks from the throat of the party on the stage.

How they do reiterate the stereotyped "augmented orchestra" announcement! A new play's production will be bound to be attended with an "augmented orchestra," in addition to other lavish characteristics. Very rarely does the orchestra "augment" to any extravagant degree—a second fiddler, more or less, giving no warrant for the style of the announcement.

THE certificates from prominent singers and instrumentalists admitting the interesting fact that they use none but the Celluloid Pianos are getting monotonous. Why not work in some new notabilities? For instance, one from Sullivan, confessing that he never uses the Dinklespiel Piano (the rival affair), which statement is, at least, worthy of credence.

A WRITER who claims to know whereof he writes avers that the operas "Lucretia Borgia," "Il Barbiere," "Favorita," "Traviata," "Fille du Regiment," "Fra Diavolo," "Inguenots," "La Juive," "Tannhauser" and "Norma" made positive first-night failures! It is easy, after scanning this list, to know what standard operas *don't* make a hit when first produced.

"HOUSE too crowded orchestra had to play on stage." This is getting rather bald in spots. But it makes a rather good notice; and so, if there is the slightest excuse to hustle the orchestra up into the wings, it had better be done, as a bit of inexpensive policy.

WHAT new can be thought of in connection with the "Uncle Tom" affair? "Double Mammoth Cos.," "Double Topays," "Double Markoes on Double Donkeys," and full first-parts of bloodhounds would make it look as if there was nothing left wherewith to galvanize the old drama. They might use a Chinese Uncle Tom, or a little black Eva, or they might make Topsy gradually grow white towards the denouement.

A CATCH-ONTO-EVERYTHING friend of ours told an admiring circle that the management passed him in and gave him a first-class seat in the foyer. He is ambitious and inspiring in language, but he struck the wrong French "gag" that time. However, his listeners believed him.

IS IT POSSIBLE for an actor to be suddenly called upon to play the part of another without ever after letting the world know, or at least as much of it as he can get at, that he had to play the part "at a moment's notice"? They but rarely allow anything but the "moment"—just a little, ordinary moment, which, as a period of time, will impress anybody with the notion that it is really but a limited allowance to get "up" in a new part.

ONE of Weedon Grossmith's letters to his brother George relates a story so apropos of "Ruddigore" that it seems well fitted for a place here. It seems that the artist Boughton wrote to Mr. Gilbert, saying: "I like the opera; but why give it such a sanguinary title as 'Bloodygore'?" Mr. Gilbert replied: "Thanks for your congratulations, but I fail to identify the words 'ruddy' and 'bloody.' You have, for instance, a ruddy complexion; now, you would not mind my saying 'I like your ruddy countenance,' but you would object to my saying 'I like your bloody cheek'?"

THERE are ominous mutterings of trouble between T. W. Keene and his manager, W. R. Hayden. The actor, it seems, chafes under the manager's restraint, and is making a pretty well defined effort to break away. Mr. Hayden insists that Mr. Keene shall not act save under his direction.

AUGUS ROBERTSON gave her testimony Feb. 21 in her divorce suit against Dion Boucicault before Referee James P. Niemann. The hearing was private. The referee will send the testimony to England, where the suit was brought.

FRANK McNISH is cutting out work for a stakeholder. He feels badly because somebody has expressed a doubt as to the extent of his work in the designing of the McN. J. & S. printing. Frank says he is so certain that he did it all that he will wager two to one any amount that he will in an hour outline more original ideas for printing than any competitor (not a professional artist) will in three.

GILBERT AND SULLIVAN's latest opera had its eye knocked out during its first week in America. Shortly after it had been first heard in London, Eng., it was called here, seemingly on trustworthy authority, that Mr. Gilbert had ordered a change in the original spelling ("Ruddigore") to "Ruddigore." The Fifth Avenue management accepted this as final, and about all the advance-printing was made to advertise "Ruddigore." Miss Lenoir, who represents Mr. Carte, appears to have caused a change to first principles since the first night, for on all the large "wall-paper" about town the billposters have pasted a big white "Y" over the original yellow "J," and, besides, the house programmes and the small banners now have it "Y." Therefore "Ruddigore" it shall be. So far as the pronunciation of the name is concerned, it is "Ruddy-gore," at least as it applies to this opera. The rhyme in several songs insists upon that sound of the word.

It must be a cheering thought to Etelka Gerster that, should anything ever happen to her box of vocal chords, there is the surgical skill in her family to give her some sort of relief. Dr. Gerster, her brother, who is superintending surgeon at the German Hospital, this city, last week aided in accomplishing the very rare feat of removing a larynx. And it was a woman's larynx, more's the marvel.

THERE is a Miss Katie Weaver who is believed to be either on the dramatic stage or taking instruction for it in this city. Her father, Horatio D. Weaver, whose address is Mount Vernon, Posey County, Ind., asks THE CLIPPER to help him find her. To institute a personal search among the numberless dramatic instructors of which so great a city as this boasts would be like looking for the traditional needle in the average haystack. This is the best we can do for the anxious father. Someone who sees this may also see the missing daughter.

WITH prices ranging from one dollar to three, Edwin Booth's business is of such magnitude as to astonish even so old a timer as Owen Fawcett.

LOUISE POMEROY is growing antlers. The Norfolk Lodge have made her an Elk honorary.

### A SALE OF PLAYS.

The sale of four of Bartley Campbell's plays, under the order granted to Receiver Ernest Harvier, took place in this city, Feb. 25. The room was crowded. "Separation" was first put up. Harry Lacy and A. A. Stewart bid for it, and the latter got it at \$100. Mr. Stewart is connected with the Strobbridge Lithographic Co. "Fairfax" was sold to Thomas Canary for \$25. "Matrimony" was knocked down to Harry Vaughan for \$110, and "Paquita" to N. D. Roberts for \$100. Both Mr. Roberts and Mr. Vaughan were acting in behalf of R. M. Hooley, who made an assignment of them on the spot, to Mrs. Bartley Campbell, for whose benefit Dickinson, Roberts & Hayden will handle companies playing them on the road. Mr. Canary may have purchased in H. C. Miner's interests. The \$1,135 realized from the sale will be applied by Receiver Harvier for the creditors' benefit.

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Walter Emerson surpasses all cornet players. He is the most brilliant performer of the age.—P. S. Gilmore (New York Herald).

Walter Emerson played his polka "Emersonian" as no other cornetist in the world could play it.—Boston Globe.

The greatest living cornet player.—Enter News Letter.

Free from all trickery, he has no equal.—Louisville Courier Journal.

Walter Emerson's playing is simply marvelous.—Boston Advertiser.

Mr. Emerson's solo created a furor. He is the best cornetist of the whole world.—Sheffield Daily Telegraph (England).

Walter Emerson's cornet solo was a wonderful performance.—Dublin Daily Express (Ireland).

Gilmore's band is rich in soloists, foremost being Walter Emerson, cornetist.—Liverpool Daily Courier (England).

Mr. Emerson, the soloist of Gilmore's band, is as remarkable individually as the band is collectively.—Freeman's Journal (Dublin, Ireland).

Mr. Emerson has won for himself an enviable place among musicians by his masterly performances on the cornet.—London Day Times.

A performance seldom heard in a lifetime.—Edinburgh Courier (Scotland).

America has at last produced a cornet player in Walter Emerson, who stands unrivalled.—P. S. Gilmore (New York Herald).

The "king" of the cornet.—Louisville Courier Journal.

Walter Emerson's marvelous technique surprised even the most fastidious.—Boston Herald.

Superior to any other cornetist.—Cincinnati Enquirer.

Emerson's entire programme was highly entertaining, but the musical genius of the evening were furnished by Mr. Walter Emerson, the great American cornetist.—Louisville Courier Journal.

For wonderful execution and beauty of tone, Walter Emerson has no equal.—Milwaukee Sentinel.

Emerson is the most brilliant and finished virtuoso we have ever listened to.—Paris (Paris, France).

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BIG SUCCESS IN LONDON, ENG.

**SOUTH LONDON PALACE.**  
Extraordinary success, we understand, has been gained at this hall by MR. JOHN BYRNES and MISS HELENE, who adopt the hue of solemn black, but whose business is entirely unconnected with the style of entertainment tendered by the ordinary burnt cork substitute for the peripatetic panning from the Potomac. Like many of his compatriots from the other side of the herring pond, MR. BYRNES introduces himself by means of song and dance—such a dance! Acrobatic it is certainly, but with the settled melancholy of the acrobatic dancer replaced by a liveliness, quaintness and originality of step that is irresistibly amusing. At the conclusion of a burlesque sketch of melodramas of the blood and thunder school. No doubt MISS HELENE cuts a laughable figure in this bizarre get-up; but we must confess we can scarcely see the necessity for her sacrifice of all the grace and beauty she may possess. However, its very ugliness is original, and the lady who wears it exhibited conspicuous talent both as dancer and actress in a duet and American jig, which immediately preceded another variation in the business of these clever people. MR. BYRNES includes among his varied powers of entertaining a talent for drawing. He sketches rapidly in colored crayon a portion of the Oregon River a moose deer in the foreground; he then outlines in black the figures of two gladiators wrestling, and finally lines in charcoal the well remembered features of Lord Beaconsfield. The included phrase, a "host in himself," may be most truthfully applied to MR. JOHN BYRNES.—THE ERA, Feb. 5, 1887.

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Always glad to hear from FIRST-CLASS Freaks, Curiosities and Parties with Mechanical Novelties. People willing from New Orleans please send private address, as certain parties in that city have delayed mail, and seem to be envious of our success. A word to the wise, etc.

N. B.—People engaged at this house do not have to board up stairs.

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Good Attractions at Academy of Music,  
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COMIC-OPERA OR MINSTREL CO. can make money.  
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